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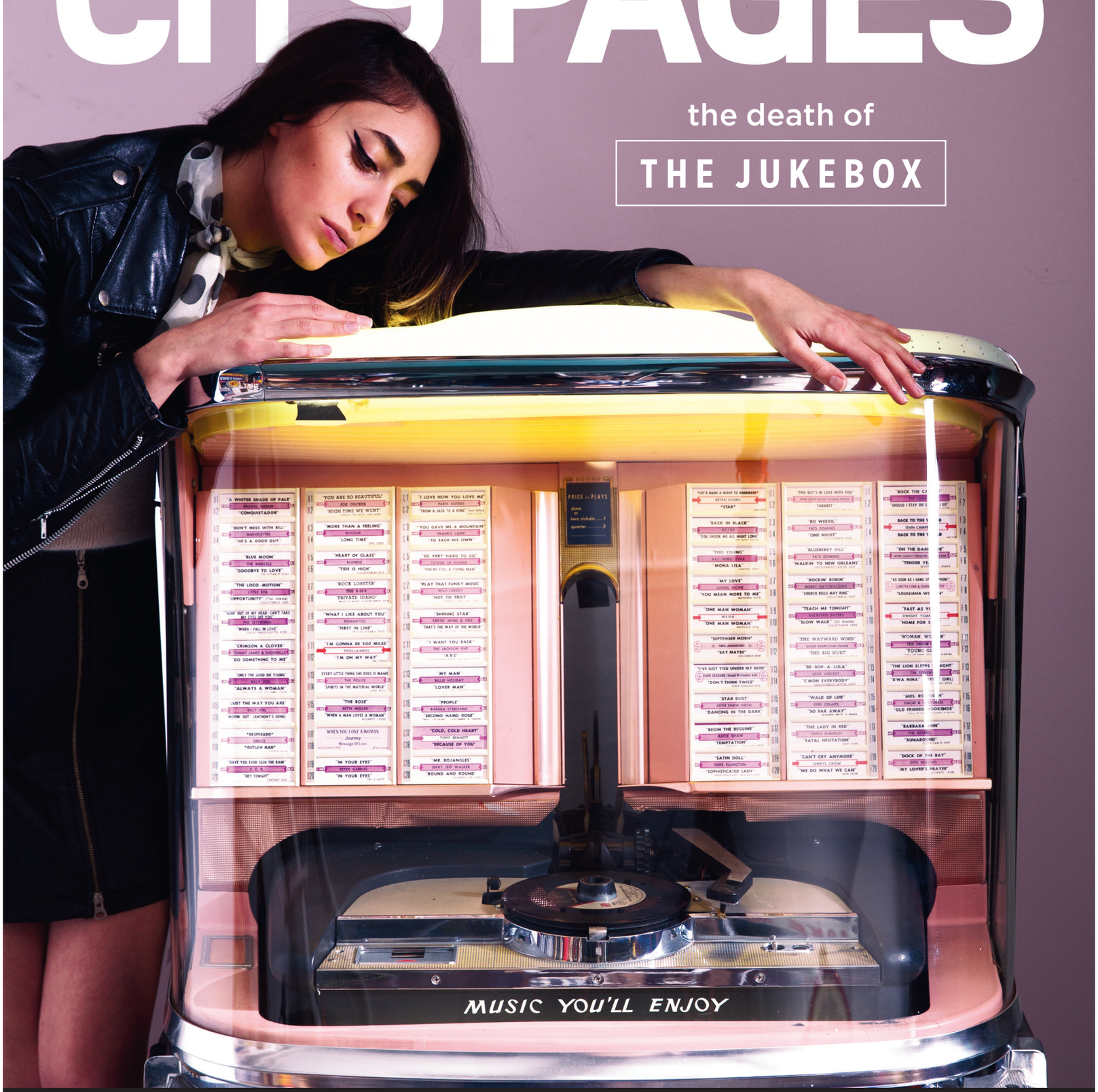
the death of THE JUKEBOX



As touch-screen machines dominate, throwback purists fight for bar music's soul

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Grace O'Malley

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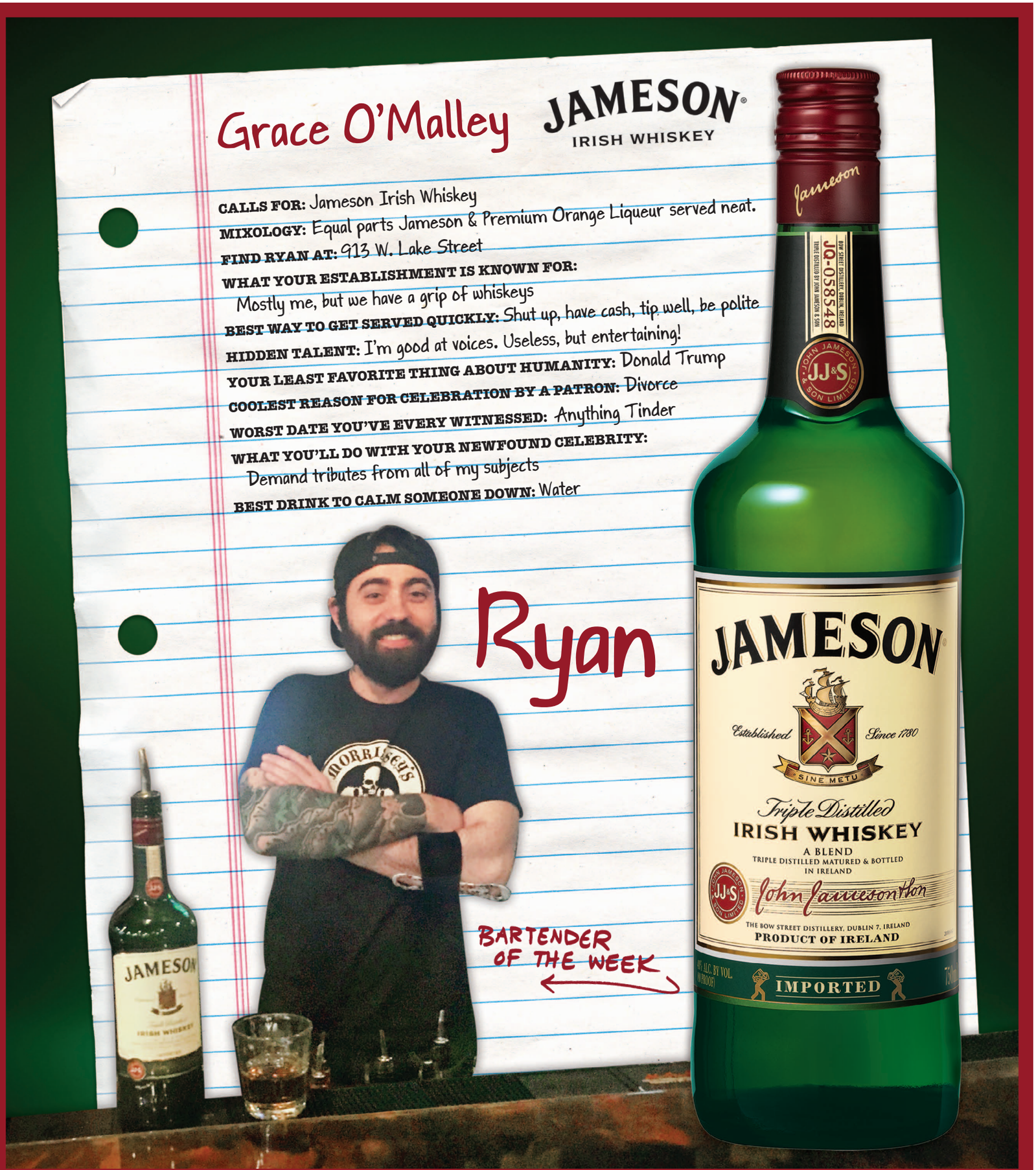

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As touch-screen machines dominate, throwback purists fight for bar music's soul

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THE SHORTLIST

Minneapolis polar plungers take icy baths for charity
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BILLY BRIGGS

ON SALE

90%

Ratio of Americans who favor disclosure of GMOs on food packaging, despite Congress' refusal to act

$713,842

Amount of money Minnesota Sen. Amy Klobuchar has taken from agribusiness, perhaps explaining why she voted to ban states from creating their own GMO labeling laws

THE 1%

$450,000

The "contract fulfillment incentive" Gophers basketball coach Richard Pitino will receive for simply not quitting his job before April 30

$7 million

Cost to buy out Pitino's contract, despite his career Big 10 record of 16-38

> **"'Insufferable hipsters' is redundant. It suggests there's another variety."**

Reader Christian Wilkie responds to "Insufferable hipsters, you must accept the necessity of middle-aged white guys," at citypages.com.

SCIENCE

TO BE LESS ENLIGHTENED than Texas at anything is a sure sign of the impending apocalypse or, worse, you're becoming Wisconsin. But that's where Minnesota finds itself when it comes to global warming.

Last week, Mother Jones magazine dug up the shameful fact that a majority of people in 10 of the 14 Super Tuesday states don't believe climate change is manmade. Minnesota's ratio of believers is at just 48 percent, one point below Texas.

CHRISTIAN CHARITY

HOUSE SPEAKER PAUL RYAN was creating a new Republican task force on poverty. And since the GOP's answer to poverty is usually to bitch at people for not working hard enough, Ryan tapped the perfect man to sit on this august panel: Minnesota's John Kline.

Among his many sins too numerous to mention here, Minnesota's Most Reprehensible Congressman™ has voted against raising the minimum wage, paid parental leave for federal employees, and expanding the rules on paying overtime to people who make less than $24,000 annually.

Insiders say Kline's plan to alleviate poverty will involve slashing nutritional programs and yelling louder at people.

"IT'S DEVASTATING"

Thieves take everything from rehabbed house featured on WCCO

Wilson Molina dabbles in the American Dream. The realtor purchases distressed properties on the cheap from the city and turns them into shiny new abodes.

Last June, Molina bought a vacant four-bedroom place in the Phillips neighborhood of south Minneapolis for $42,000. In real estate parlance, it was a place with "potential." In layman's speak, it was a dump.

The floors needed a complete makeover; overhauls were mandatory for the electrical, plumbing, and heating systems.

In February, the house was ready for resale. Minneapolis officials were eager to showcase it as a success story of the Vacant Housing Recycling Program, the city's vacant-home rehab program.

The "celebration" was advertised for February 19. WCCO-TV dispatched reporter Kate Raddatz to cover the event. Her segment aired on the six o'clock news.

The house was listed for $299,000. Molina had a full-price offer before the end of the day.

"I look at it as an opportunity where everybody wins," Molina tells City Pages. "What was a house where nobody lived and that no one wanted, becomes a nice new affordable home for the buyer. The city increases home ownership, which is good for the greater community. At the same time, we make a little money."

Molina left the house, which was staged for showing with items like furniture and rugs, late Friday afternoon. He returned around 10 a.m. the following Monday to discover it had been raided by thieves.

"They took everything," he says. "Two fridges, a range, all the furniture, hand rails. They even took a toilet and ripped out the copper wiring from behind where one of the appliances was. They did leave the kitchen sink, but stole the $100 Delta faucet."

A neighbor informed Molina that three people had been at the house earlier that morning. They brought a U-Haul and filled it up.

"My guess is they knew the house was vacant after watching the story on the news," says Molina, who estimates they made off with $3,000 in staged wares and an additional $3,000 to $4,000 in appliances. "I say that because, until the open house, we hadn't had any problems for months when the house stood vacant."

As he now replaces the pillaged appliances, Molina is waiting on Minneapolis police to track down the criminals.

"It was pretty brazen," he says. "They were smoking in the house. They spilled pop on the floor. Whoever they are, it is my hope the police will find and charge them. When you put so much hard work and time into a project, then have something like this happen, it's devastating."

—CORY ZUROWSKI

Homeowner Wilson Molina WILSON MOLINA

Exes and X's

Revenge porn is not illegal, but it's wrong. So is looking at it.

Mike Mullen

Anisha Vora thought she was looking at a spam email. "Someone is sharing naked pictures of you," said the subject line, and the sender was a name she didn't know. Vora, then a 22-year-old college student in New Jersey, was ready to roll her eyes at whatever software service was being marketed inside.

Instead the message contained her full name, the name of her ex-boyfriend, and personal details about both of them. It also had links to websites. She clicked through, and saw that sexy pictures she'd sent her ex were published on Flickr and Tumblr. First, Vora cried. A lot.

Then she went to the cops. Her ex-boyfriend confessed, and got a small amount of community service, a "slap on the wrist," Vora says, for misdemeanor harassment.

Then it got worse. The guy continued posting pictures and, later, her address, telling readers they should pay her a visit. That she had a rape fantasy. For these more egregious crimes, he was again caught, convicted, and sentenced to six months in jail.

That was in 2013. The violation continues to this day. At one point, Vora learned that photos of her existed on 3,000 websites. Now she pays a professional monitoring service an annual fee to keep finding and scrubbing them. It might never end. Recently the number of sites with her nudes was down to a dozen. Then it jumped back up to more like 50.

"People go on these websites and think 'she's a slut, she posted all these pics of herself,'" Vora says. "I was a victim."

The smartphone is a reputational nuclear weapon. Take a photo or video of someone with one click, publish it with the next, and that's it. The internet and its mob of horny, one-handed typists will take it from there.

Minnesota's dealing with a similar episode right now. Last week, three University of Minnesota basketball players were suspended after Twitter and Instagram accounts belonging to Kevin Dorsey, a freshman, posted clips of a homemade sex tape featuring a woman and two men.

At one point, Vora learned that photos of her existed on 3,000 websites.

Dorsey told police his phone had been stolen, though he didn't report it until after the videos appeared. (Later, his father tried denying that the video even exists.)

Whatever happened, this isn't about the fate of the U of M basketball program, or the sex lives of college athletes. This is about the girl.

The clips were taken down after less than a half-hour, a century in internet time. It was more than enough time to capture still images, as some did, or to save the video for themselves and, if they feel like it, share with their favorite amateur porn sites.

What happens to the original perpetrator? Probably nothing. Prosecutors in Ramsey and Hennepin counties have never brought felony charges against someone for ruining a victim's life. They can't. Posting naked or sexual images without someone's consent is not a crime in Minnesota.

Only 26 states have outlawed what's known as "revenge porn," almost all within the last three years. We're next. On Tuesday, Rep. John Lesch, DFL-St. Paul, introduced a bill to make nonconsensual publishing of sexual images a felony. His bill would also make the creep who posted it liable for civil damages: In a case like Anisha Vora's, the poster, not the victim, would be on the hook to pay for her never-ending reputation recovery.

Lesch, who works as a prosecutor for the city of St. Paul, has heard from dozens of Minnesotans who've been victimized, from successful businesswomen concerned for their careers to teenagers who feel their lives are ruined. Some want the offender locked up. All want the pictures to go away.

Michelle Goldberg, a New York lawyer who handles revenge porn cases, points out that American G.I.s used to carry hot pictures of the wives waiting for them back home. What's different now is how quickly misplaced images, or misplaced trust, can lead to a widespread, permanent violation of privacy.

"Their vagina is on 50 different websites," Goldberg says, describing her clients. "They can't sleep, they can't eat. Everywhere they go, they think, 'Has this person seen me naked? Has that person?'"

Minnesota should make this illegal. Now. A few weeks ago, actually — back before someone tweeted videos from Kevin Dorsey's account. But there's more to it than that. Punishing the supply doesn't end the demand.

If you wouldn't walk up to a woman on the street and rip off her clothes, you should stop looking at amateur porn with uncertain origins. Because he or she once got naked, or had sex, the subject is forced to do it over and over, for years on end, so America can get its rocks off. That the viewer cannot see the subject's trauma doesn't make it go away. Your click is another violation.

You'll get away with it. No state is trying to go after the willfully ignorant consumers who profit from victims' defilement. The courts couldn't handle all of you. Of us. I, too, am guilty of clicking "play" or "enlarge image" when I knew nothing about how it wound up on the internet. I just knew I wanted to see.

Looking at porn without the subject's consent will never be illegal. It will always be wrong.

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the death of THE JUKEBOX

Mourning the classic jukebox at Kilroys, a Minneapolis shop devoted to nostalgic goods

PHOTO BY COLLEEN GUENTHER. MODELING AND STYLING BY SOPHIA RASMEA.

As touch-screen machines dominate, throwback purists fight for bar music's soul

BY JARED HEMMING

It's Thursday afternoon at the CC Club, and sunlight is warming the bottles of cheap beer fizzing on the bar. It's early enough for Jeff Sorenson to hang out at the spot he's been drinking at since he was 16. That's because the new regulars haven't shown up yet, so the music coming through the digital TouchTunes jukebox is still vintage CC fare — Guided by Voices, R.E.M., the Jayhawks.

In a few hours, however, young folks getting an early start to the weekend at the iconic dive will push credit cards into the touch-screen machine available at bars and restaurants around the world. The result will be Ed Sheeran and Maroon 5 blasting in what used to be Minneapolis' coolest jukebox bar.

"The jukebox used to represent the people that came here," Sorenson bemoans.

And it still does... sort of. A lit, birdlike dude bouncing back and forth between the TouchTunes box and the bar even queued up "I'm in Trouble" by the Replacements. The CC Club used to be the Replacements' bar — 'Mats bassist Tommy Stinson told City Pages in 2013 that he "spent about a quarter of my life in that bar" — but that was back in the '80s and '90s, when the CC had an old-fashioned jukebox.

Sorenson takes a pull from his Budweiser. As more people start filtering in the place, he points out that the bar's old jukebox could only hold a few hundred songs.

"Nobody [could] play shitty music, because there [was] no shitty music," he says. "It's like coming to my house and looking through my record collection."

Kim Laurent Lusk, a server who's been working at the CC Club for nearly 30 years, walks by. She was the club's jukebox authority, rotating a balance of classic bar-rock ragers while debuting new tunes from the Replacements, Hüsker Dü, and Soul Asylum in the jukebox's heyday.

"It was like our baby," she says glowingly of the old jukebox. She remembers the time, 25 years ago, after someone threw on "These Boots Are Made for Walkin'" by Nancy Sinatra. When that descending bassline bled through the throaty speaker, folks in the room jumped onto the bar and stomped out the jangly rhythm, walking along in their own boots.

Music in the CC Club — and countless other Minnesota bars — was easy to enjoy with the limited playlists and venue-specific charms of the vintage jukebox. But now internet jukebox business TouchTunes dominates the bar music

market in the Twin Cities and beyond: The company has more than 71,000 machines in North America and Europe.

At the CC Club, it costs a dollar to play one song in the TouchTunes jukebox, or 50 cents for a Top 40 hit. The old-school machines typically charged 25 cents per play. Along with saving bars money on install costs and upkeep, TouchTunes has additional appeal to some because of its virtually unlimited music selection, making it the egalitarian choice for bars to embrace — kind of like Netflix or Spotify for the drinking scene. Similar to how other internet streaming services de-romanticize the act of searching for and buying content, TouchTunes makes bar music less special for some folks who spend the most time in bars.

"It was just really good to have the old-school music on," Laurent Lusk says. "It was something that we took a lot of pride in. And then all of sudden, you've got to let it go."

THE 'MAGICAL' APPEAL OF TOUCHTUNES

The digital music machines made by TouchTunes are not jukeboxes. Or, at least, they're not *just* jukeboxes.

"This is the jukebox on steroids," says Sharon Cooper, a marketing manager at TouchTunes' corporate office in New York City. "It's the new-school new technology."

"This is the jukebox on steroids. It's the new-school technology."

Founded in Canada, the company created its first digital jukebox in 1998. Since then, TouchTunes' dominance of the bar jukebox market has led to the development of extra functionality in their machines, including photo booth and karaoke features.

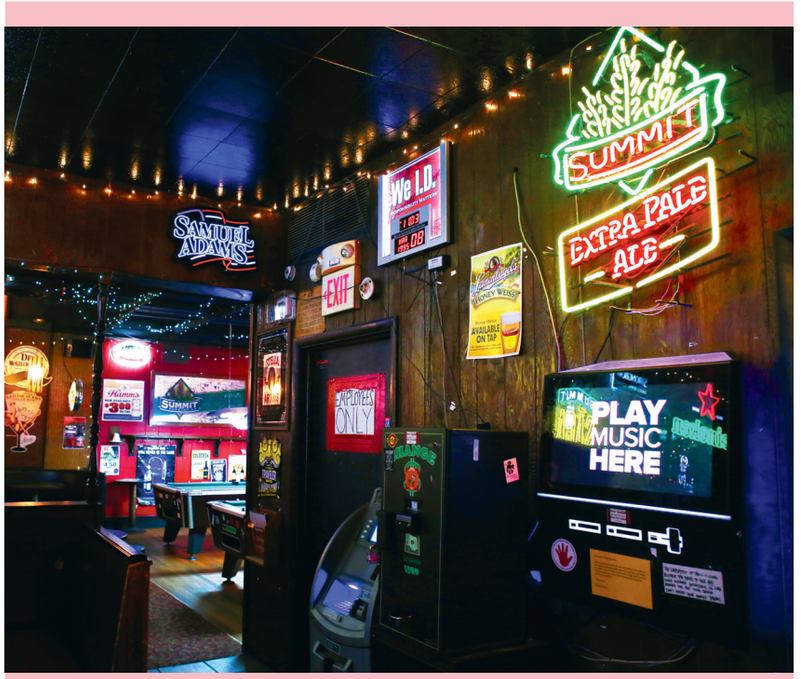
With TouchTunes, bar patrons can choose from several hundred thousand songs, with a promoted emphasis on Top 40 hits. But one of the company's main machines — the Playdium — does much more as one of "the world's first smart" jukeboxes. The Playdium learns what music is popular in its bar, then highlights the songs and artists that are "most relevant" to its location. It's sort of like how Laurent Lusk rotated tunes in and out of the old jukebox at the CC, but without the human touch. As Cooper puts it, TouchTunes is just as good, if not better, at providing the right music for the establishment. It's just like a jukebox, she says, but one that you can intereact with using an app on your phone.

"It's still that magical moment when you choose a song and you're waiting for the song to come on," she says.

But the company's newest development, something it calls AttractTV, is reaching beyond music. Other than sticking with the apparent "no spaces between words" TouchTunes policy, AttractTV syncs with the TouchTunes box in the bar and can display drink specials, messages from the bartender, and photos posted to its app that customers hashtag with the bar's name.

"That's that magical moment that we love to leverage for our consumers," Cooper says of the AttractTV.

It's built on seemingly unnecessary functions, especially if the regulars have Instagram accounts and if the bartender has, you know, a voice. So try one of the 200 AttractTV locations if you like the social element of a bar, but would rather not talk to anybody.



Situated next to the restrooms, CC Club's TouchTunes machine barks an all-caps demand.

350-POUND NIGHT LIGHTS

Far away from TouchTunes' 15th-floor office in Midtown Manhattan, Kevin Hammerbeck shuffles through his basement showroom in the Minneapolis Warehouse District. Hammerbeck owns and operates Kilroys, an antique store that's one of the last places in Minnesota you can find several working jukeboxes, among other nostalgic paraphernalia.

It's a gray day, but the windowless basement is filled by bright green and red neon lights radiating from one of Hammerbeck's Wurlitzer jukeboxes. Next to it, a vintage Seeburg from 1948 rests unplugged. Compared to the classic charm of the Wurlitzer, the round facade and conoidal top of the Seeburg confuses the eye — it looks less like a jukebox and more like 1948's vision of a futuristic garbage can.

"It's like R2D2's grandfather," Hammerbeck chuckles as he plugs it in. The machine lurches into gear to play "Someone Like

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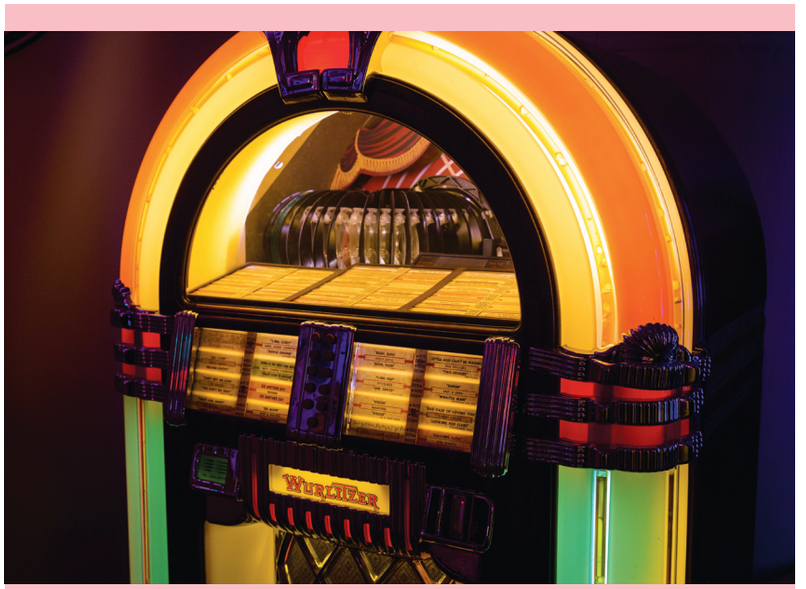
You" by Doris Day. Hammerbeck opens GrandpaD2's top to view the machine shuffle through its collection of old 78s, searching for the right musty vinyl record. Soon, the Seeburg's needle drops and Day's big band booms through the otherwise quiet showroom.

"To me, it's nice to watch something work," Hammerbeck says above the music. He's always loved mechanics, and his passion for jukeboxes began in Little Falls, Minnesota, where he grew up eating at the Country Kitchen and playing songs from its tabletop jukes. His love for coin-operated machines grew and led Hammerbeck to establish Kilroys in 1975.

When Hammerbeck started, jukeboxes weren't collector's items yet. In the mid-'70s, one could snag a Wurlitzer, the most popular jukebox model, for less than $500. Today, however, he's selling a 1985 CD-playing Wurlitzer for just under $8,000. It's so valuable because Wurlitzer doesn't manufacture jukeboxes anymore.

The Gibson-owned company peaked in postwar America way back in 1946, when it produced 56,000 units of its popular 1015 model.

Though he's met enough jukebox lovers to sell 300 of the CD-playing Wurlitzers since he launched Kilroys, it's getting harder to find enthusiastic customers. Hammerbeck even called the Wurlitzer company five years ago, asking if they knew why people weren't buying jukeboxes anymore.



COLLEEN GUENTHER

Hollywood set designers seek out vintage Wurlitzer jukeboxes at Kilroys in Minneapolis.

"I said, 'Am I doing something wrong?'" Hammerbeck remembers. "They said, 'Our sales are going down equally as much.'" Today, a quick Google search pulls up two phone numbers for Wurlitzer's American office in Gurnee, Illinois — both of which are dead lines.

Hammerbeck says bar and restaurant owners still value the aesthetic of the classic jukebox, but the technology falls further from cutting-edge every day.

"I remember when I first sold the CD player [Wurlitzers]," Hammerbeck says, patting the machine with pride. "I'd say, 'This [jukebox] holds 100 CDs.' Everyone would go, 'wow.' Now, people pull out their fob and it's got, like, thousands of songs on it."

He walks over to yet another jukebox, a 1955 AMI that plays 45s. Its open window and chrome finish complete its Thunderbird-like look. When Hollywood film set designers visit Kilroys, Hammerbeck shows them the AMI last, as he knows they'll have an eye for it. Among other appearances, this jukebox landed a scene in *Wilson*, the forthcoming Woody Harrelson movie that was recently shot in Minnesota.

Despite its charm, the machine is a relic from a bygone era. Like the old bottles of 7 Up and Dad's Root Beer surrounding it, the AMI is also one of the last of its kind. Hammerbeck still didn't think he'd see so many jukeboxes age into nostalgia this way.

"I never really imagined it would happen this fast, in my life. I thought there would always be jukeboxes," Hammerbeck says. "I thought people would always be entertained by them — it meant something to have that music right there, rather than just a computer."

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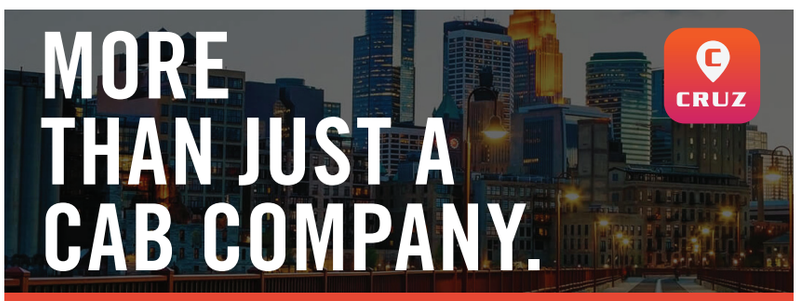

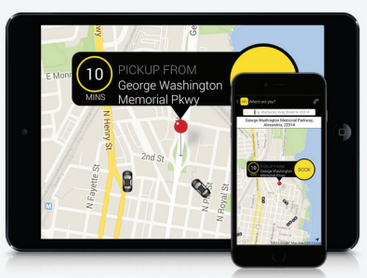

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CC TRANSITIONS

Back at the CC Club, "Can't You Hear Me Knocking" by the Rolling Stones rattles throughout the bar. If you avert your gaze from the eerie perma-glow of the TouchTunes machine, you could half-convince yourself that the tune's digital conversion blaring over the sound system is just another CD in the old jukebox.

At the TouchTunes box, Paul Macpherson and a buddy stare with meek faces at the screen, swiping past Drake's "Hotline Bling" and Eric Church. Macpherson scoffs at the selection.

"Sometimes they have soemthing in there that you like, but most of the time, they don't," the 30-something Macpherson says, begrudhingly feeding dollar bills into the machine. "The CC Club doesn't need this. It needs an actual jukebox with actual albums."

As night falls and the bar gets rowdier, Laurent Lusk remembers when the club painfully transitioned from jukebox to digital around 2011. "People around here don't like a lot of change," she notes.

After the CC ditched its famous jukebox for TouchTunes, the old crowd complained and convinced the bar to find a different jukebox in 2013, the same year the CC was purchased by adjacent upscale eatery French Meadow. Though an open call offering free beer for juke CDs gave the new selection a boost, it just wasn't the same as the original 'box.

"Even when we brought this fancy, old, beautiful jukebox in and tried to do what we did before," Laurent Lusk says, "the reality is that the young people didn't know what to play, because they didn't recognize any of the music."

A bleak scenario emerged: The CC now had a jukebox loaded with Hüsker Dü cuts, and most patrons didn't care enough to play them. Even for the older patrons looking to relive the fuzzy, guitar-charged bombast of "Something I Learned Today" on the juke, the technology itself revealed its deficiencies when the machine kept breaking.

"I never really imagined it would happen this fast, in my life. I thought there would always be jukeboxes."

"It wasn't worth having a repairman come out here every other day," CC Club bartender Mike Messina remembers.

Eventually, TouchTunes provided financial salvation to the owners of the CC Club. As they do in many establishments, the TouchTunes team offered to upgrade the CC's entire sound system for free if it switched to the digital platform. Management chose to replace the bar's outmoded jukebox technology with TouchTunes yet again in 2014.

Though it hurt Laurent Lusk's heart to abandon her 30-year project curating the bar's music, she doesn't dwell on the past much. Instead, she smiles when she remembers the club inviting local bands like Red Daughters and Pennyroyal to debut their new records on the jukebox.

"People's new albums would come out, and we'd have their listening party before the CD's release," she says. "It was an honor to be played on this jukebox that's seen the Replacements and Hüsker Dü and Bob Mould and Soul Asylum. That was fun and that's sad we can't do that anymore."

But if TouchTunes has several hundred thousand songs available at a swipe of the screen, wouldn't that make the CC Club's music selection better?

"It started with us rejecting their songs," Laurent Lusk shrugs, thinking back to when the CC's younger crowd embraced the TouchTunes machine. "In the beginning, it was a little too much, like, 'Can we not play Justin Bieber again? Can we not hear Taylor Swift again?'"

Now it seems the newer regulars in the CC don't remember or care much about the club's erstwhile jukebox hero status. Instead of feeling resentful of the youthful patrons, Laurent Lusk chooses to let go of the bar she knew when she started serving here in the '80s.

"I had mixed feelings about [losing the jukebox]. I constantly had to defend the decision to people who'd been coming in here for a really long time," she says. "I've seen 30 years of change in this bar. It's their bar now. We still come here, but these guys are going to stay like we stayed. You've got to be fair. And it worked out well."

And consider the revised take from Sorenson, our CC barfly from earlier in the story.

"To be honest, I just appreciated it being there. I never even played the jukebox," he says. "It's stupid: Why would I put my money in the damn jukebox when some-

COLLEEN GUENTHER

The throwback jukebox at 19 Bar is loaded with handcrafted mix CDs.

one else is going to do it? I'm just going to spend my money at the bar."

WHERE THE JUKEBOX LIVES ON

Inside the 19 Bar in Loring Park, Kesha's "Tik Tok" blares to an otherwise quiet room. Nothing's going on right now, but from behind the bar, Andrew Beirl says that soon people will clamor to the bar's mammoth old-school jukebox. Though it doesn't have the same retro feel as Hamerbeck's machines, it's vintage, and it's one of the few CD-playing jukeboxes left in any bars in the Twin Cities.

Beirl has worked at 19 Bar for 10 years, but he's more than just a bartender. He's in charge of curating the jukebox just like Laurent Lusk was at the CC Club, and every few months he adds CDs by different artists that will win over the crowd at Minneapolis' oldest gay bar. Flip through the jukebox's selections, and you'll find Britney Spears, Janet Jackson, Eurhythmics, and mix CDs that Beirl puts together himself.

It's a long, tedious process to get a mix CD into the 19's jukebox — Beirl finds the music online, burns the CD, designs a track list for the jukebox, then manually loads the disc into the old machine's finicky racks.

"But it's worth it," he reports. "One of my favorite things as a kid was making mix tapes."

Beirl hopes the 19 Bar will always use the old, CD-playing jukebox — at four spins per dollar, it's way cheaper to play music on than most TouchTunes machines. Even though internet jukes offer more variety, there's something exciting and mysterious about what you'll find on an old jukebox.

"It's a lot more fun to do the scavenger hunt where you're flipping through the discs [on a jukebox] and trying to find songs you would like, as opposed to just Googling it on your phone," he says. "It's a dying art."

He remembers the time someone queued up "What's Up" by 4 Non Blondes and the entire barroom immediately sang the whole tune together. You can find 4 Non Blondes on a TouchTunes box, but Beirl thinks the classic jukebox just has more emotional power.

"Everybody at the bar was singing at the top of their lungs," Beirl remembers. "I think it's a nostalgia thing — there's something special about classic jukeboxes."

Maybe perspectives similar to Beirl's will live on at the 19 Bar, the Triple Rock Social Club, and Grumpy's Bar in Northeast, a few places where old-style CD-playing jukeboxes still entertain with their limited selections. Like the dilapidating state of the physical music market, disc jukeboxes are dying out in the bar scene. Count Beirl among those holding out hope that increased jukebox technology will revive the popularity of older formats, just as MP3s did for vinyl.

"Anybody can do the touch screen. It's much more fun to not have unlimited [songs]," Beirl says. "I hope jukeboxes come back. I think they will, in time. Everything circles back." CP

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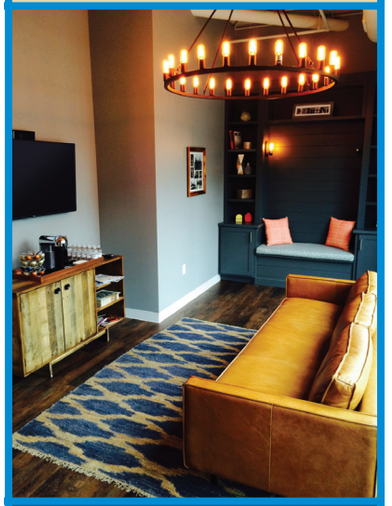

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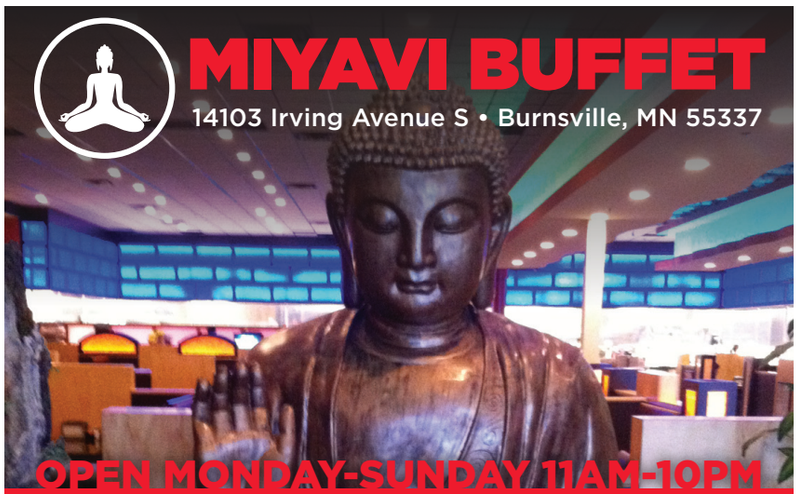

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WE HAVE A WINNER

Dark Horse is another bright spot in Lowertown's glittering drinking and dining scene

With six hours' worth of happy hour, it's hard not to get a deal. Try the baozi, Chinese steamed dumplings. TONY NELSON

BY MECCA BOS

For a very long time, St. Paul's Lowertown was a downtown in name only. It was the butt of jokes. Punchlines involved tumbleweeds and streets that rolled up at dark.

No more. To date, Lowertown can boast Heartland, one of Minnesota's first farm-to-table restaurants; Handsome Hog, an upcoming fancified BBQ place; Saint Dinette, a Frenchified neighborhood powerhouse that could be the best St. Paul restaurant of the moment; Tanpopo, the most authentic Japanese restaurant in either city; Barrio, Mexican cooking that's much better than it gets credit for; Ox Cart Ale House, a pub where everything down to the wieners is made from scratch; Big River Pizza, a top contender for best pizza in either city; and more, too many to list here.

The new Dark Horse joins that roster as one of Lowertown's, and St. Paul's, most accommodating bars. Housed in a former magic store on East Seventh Street, Dark Horse strives to give you what you need, when you need it. "What do you want us to be?" it seems to ask. "We can be that!"

What you need is booze. Lots of it, at all times of day and night. At brunch, lunch, dinner, and twice-daily happy hours, marvel at Dark Horse's entire wall of brown liquor. This is the place to turn if what you're after is not a bourbon list, but a bourbon library. Same for scotch, Irish whiskey, and rye.

Dark Horse and sister restaurant Muddy Waters in Minneapolis are also two of the industry leaders in beer. There are about 40 on tap plus all the cans and bottles you know and love. They even do wine reasonably well, with a short list of interesting labels instead of the usual throwaway junk beer bars use to placate wine people. Many of their good, drinkable bottles can be had for under $25, a rarity just about anywhere.

You can certainly have a mint julep or a Manhattan if you like; the bar does mixology, too. And with a can of Hamm's going for $3, dudes spilling over from the divey Gopher Bar across the street may even find something to like. (No Coney Island served here, though. The Gopher's signature meat sauce dog is one of the few things Dark Horse doesn't do.)

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St. Paul has always been Minneapolis' more practical, somewhat boozier sibling, and we're glad Dark Horse has kept this in mind. With drinks thusly situated, turn to the food menu. Six hours' worth of happy hour daily means you'd have to try hard not to score a deal on food or drink. Food specials in the $5 to $11 range include global favorites like fried fish tacos, Korean BBQ, and two-topping pizzas.

Even at full price, bar snacks are too varied not to land on something amenable. Baozi (Chinese steamed dumplings) are

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TONY NELSON

little handmade bundles of dough, the size and shape of golfballs. Rustic pastry reveals braised pork belly and kimchee within. Set upon a sauce duo of yellow pepper coconut emulsion and Sriracha, they're like igniting your mouth with fiery little cannonballs.

We also like the chicken wings, done three ways: berebere (African spice), salt and pepper, and our favorite, the Dark Horse house wings. These arrive cloaked in a deceptive, clear glaze, Carolina Reaper chiles (a cross between habanero and ghost chiles) lurking to singe off your face. You can cool things down with the attendant pot of creamy smoked gouda sauce. Both the wings and the sauce are inventive and spot-on.

Both the wings and the sauce are inventive and spot-on.

Sadly, neither the pizza nor the classic burger could stand up to comparable items at surrounding places. Both had underseasoning issues, and while likable enough next to a beer, they weren't lovable enough to seek out independently. This is a shame, as Muddy Waters has some of the most underrated pizza in Minneapolis. We had hoped its sister kitchen would follow suit.

The pizza, with nubs of Italian sausage, roasted wild mushrooms, and roasted peppers could have done with a more flavorful marinara or better seasoning in the toppings. The crust had reasonable crispness and chew, good wood fire blister and char. But at $18, it's a tough sell with distinguished Black Sheep and the Original Red's Savoy pizzerias both available downtown.

We had similar feelings about a classic burger that wasn't really classic at all, as it arrived not atop its familiar soft white bun, but on a shiny pretzel bun. Though cooked to proper medium rare temp and sporting a nice slick of melty cheddar, it could have used a dose of salt and pepper. With Saint Dinette's now legendary cheeseburger available in the neighborhood for just a buck more, Dark Horse will want to beware of competition.

Classics are difficult to master unless one is a specialist, and Dark Horse is most definitely a generalist. In one evening a person could eat Middle Eastern, Chinese, Irish, Turkish, Mexican, Indian, Italian, and Thai. This is to say nothing of the brunch menu, which meanders from biscuits and gravy to bulgogi tacos.

It's unclear whether to feel annoyed or charmed by this all-things-for-everyone approach. Sometimes we felt both in the same visit. A side of roasted Brussels sprouts with kimchee relish and bacon should have been a flavor bomb, but instead fell relatively flat. But then a meal-ender of apple pie encrusted in melted cheddar cheese and served with a pillowy dollop of spiced whip was a delight, a sign of both technical prowess and whimsy.

This see-what-sticks approach seems to be a coup — the place is packed every night. And when it shines, it shines.

Too much of a good thing is a decent problem to have, and Lowertown is on its way to having it. If Dark Horse wants to gather that sentiment up and tie it with a bow, we will graciously take it. Even if that bow sits slightly askew.

LOCAL SUDS

5 Minnesota beers to try in March

LynLake's Mos'Citra begs to be drunk in the thaw.

JERARD FAGERBERG

BY JERARD FAGERBERG

March is a busy month for breweries. Between the St. Patrick's Day special releases and the jump from winter to spring seasonals, there's a lot rotating through the brew tanks.

It's a nice reminder of just how productive and imaginative the brewing scene is here; this list could be 20 items long, and it'd still cover only a small percentage of March's offerings.

We narrowed the options down to these five beers:

Summit Unchained Us and Them,
American IPA, 7.2% ABV, 90 IBU/Session IPA, 4.2% ABV, 55 IBU
Billed as "a two-thread experience," the 21st entry in Summit's highly touted Unchained Series is actually a pairing of brews that kicks off the St. Paul brewery's 30th anniversary. Released in late February, Unchained 21 covers the spectrum of the ostentatiously popular IPA. Based off the Saga IPA recipe, the two brews — a session IPA and an American IPA — are twins separated at wort. Both beers are the brainchild of brewer Gabe Smoley, and both use the same grist to greatly different ends. The session IPA is light and crisp, showcasing the clean taste of citra hops, whereas the American IPA has a much stouter alcohol taste and a deep malt body, showcasing New Zealand hops. Unchained Us and Them is available in mixed six packs and is best enjoyed two at a time.

Urban Growler Maibock, Maibock
6.8% ABV, 26 IBU
Urban Growler has a lot going on. Between releasing gads of beer this February/March — including a barleywine, chai porter, apple saison, and oatmeal stout (out on St. Paddy's day) — and a planned expansion for October, the St. Paul brewery is running at full sprint these days. But that doesn't mean they don't have time to enjoy the progress they've already made. This week will see the release of Urban Growler's spring fest beer, the carefully malted Maibock. Served in a dimpled stein, this German-style beer (also known as a helles bock) is lagered over the winter in preparation for the coming of spring. With a frothy head and a pale finish, Urban Growler's take on the Bavarian classic calls for a prost to the brewery's achievements thus far as well as those to come in 2016.

LynLake Mos'Citra, Double IPA
9% ABV, 99 IBU
LynLake Brewery has easily the best outdoor drinking space of all the breweries in Minneapolis. The Uptown rooftop calls for refreshing spring beers to be enjoyed in the sun, and they've begun to unveil their thaw-welcoming program with Mos'Citra, which has been on tap since early March. Mos'Citra is a candy-tasting double IPA that still washes out with plenty of grass. Its unfiltered, orange-ish body and stubborn, frothy lacing betray the high alcohol volume, but the taste does not. Mos'Citra is a perfect beer for happy hour on Lyndale as soon as sweater weather officially resumes.

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Lift Bridge Brotherhood, American lager
4.5% ABV, 15 IBU
The popularity of 93x's Half-Assed Morning show has spawned a cult following known as the Brotherhood, and they hand-picked Stillwater's Lift Bridge to make the perfect beer for their audience. Due out on March 12, Brotherhood is billed as a "smooth-ass beer" (not to be confused with Wisconsin's Good Ass Beer, which is bad). Lift Bridge brewers confess that there isn't really an adequate genre signifier for the beer, but it falls pretty closely to the adjunct lager category. With a utilitarian drinkability and a light body, it's a great addition to Minnesota's already proud line of tallboys. Proceeds from the sale of Brotherhood benefit the Minnesota Military Families Fund, so you can feel good about drinking this pounder of old-fashioned suds. Also try the brewery's Irish Coffee Stout, which was released March 5 and should be available through spring.

Omni Rua, Red ale
4.1% ABV, 26 IBU
In Irish, "rua" means "copper-colored" or "red-haired," so Omni Brewing brewing Zack Ward named his red ale Rua. But the cheekiness doesn't stop there. He also added fresh ginger to the whirlpool, a hat-tip to his carrot-topped friends who'll be celebrating St. Paddy's Day with the Maple Grove brewery. The ginger adds a lightness to the normally overly sweet malt of the red ale, and the herb lingers after a swallow. In Ward's original homebrew, he also added candied ginger, but going all-fresh has allowed him to make Rua a refreshing pour he hopes to have every year from spring to summer. Rua is out in the Omni taproom starting March 16.

NEW BLUE DOOR PUB BRINGS BLUCYS TO COMO IN SOUTHEAST

The newest Blue Door Pub opened in the Como neighborhood last week, giving employees at the University of Minnesota an instant lunch favorite, judging from the number of sport coats and ties on display two days after the restaurant's debut. BDU, as it has been dubbed, expands the options on a block that already includes Black Coffee and Waffle Bar and Obento-Ya.

BLUE DOOR PUB
1514 Como Ave. SE, Minneapolis
612-367-4964
thebdp.com

It's all about the burgers here, with lots of variations on that Minnesota original, the Juicy Lucy. Blucys, as they're called here, come in a variety of creative incarnations. There's the original, filled with blue cheese and garlic — from whence the name, which has come to refer to the restaurant's entire class of stuffed burgers.

Then there are choices with so many ingredients you wonder how they can be contained between two beef patties. Case in point, the Cease and Desist, a lightly veiled (and so much better) take on McDonald's Big Mac, with American cheese, pickles, onions, shredded lettuce, and house-made 'Merican sauce. It is a messy but oh-so-tasty monster that will dribble down your chin and require a mountain of paper napkins.

Blue Door is also known for its award-winning Jiffy Burger, a don't-knock-it-til-you've-tried-it combination of unlikely bedfellows. Pepper jack cheese, bacon, pickles, chunky peanut butter, and mayo come together to hit all the right taste buttons. Instead of duking it out like cage match combatants, the flavors play nicely together; the spice and smoke get mellowed out by the peanut butter and mayo, and there's crunch and creaminess in every bite.

There are a number of appetizers on the menu to help delay the effects of the dozen or so beers on tap, but those in the know go for the totchos, available as nacho totchos, buffalo chicken, or hella totchos with mojo pulled pork. Every Monday the kitchen puts together a specialty totcho available for one day only. There are also salads, and a tasty fish taco, but really? Going for the salad at a burger joint is like wearing your Green Bay jersey to a Vikings game.

The newest Blue Door is also the most open and sun-drenched of the three restaurants, with an entire bank of windows facing Como Avenue. The wall opposite the windows is home to a small bar; the other two walls are lined with booths, and there is a smattering of tables in the middle of the room. The decor is refined steampunk, with vaguely Victorian pink wallpaper, a small mirror anchored to the wall at each booth, and exposed pipes and ductwork. There are a few TVs mounted on the walls, but they don't dominate the space.

Happy hour happens twice a day, from 2 p.m. to 5 p.m., with special prices on select tap beers and wine as well as a full basket of fries or tots for $3. The beer selection is heavy on local favorites like Surly, Steel Toe, and Indeed. The late night happy hour, from 9 p.m. to close, offers deals on many of the menu's appetizers.

–MARY JO RASMUSSEN

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Monday, March 21 | 7:30 pm | Weber Music Hall, UMD

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A LIST

SATURDAY Cult classics clash, burlesque-style **P. 29**

MONDAY Dangerous Productions celebrate Pi with pie **P. 32**

WEDNESDAY 3/9

COMEDY

GREG BEHRENDT

ACME COMEDY CO.

If you've ever exclaimed, "He's just not that into you!" you can thank California-based comedian Greg Behrendt. He coined the phrase, and co-authored the New York Times bestseller of the same name. In addition to self-help authorial endeavors, Behrendt has previously landed plum gigs as a TV-pilot writer, a guitarist for surf punk outfit the Reigning Monarchs, a daytime talk-show host, a podcaster, and a script consultant for *Sex and the City*. The 52-year-old funny guy came up on the San Francisco comedy scene in improv troupe Crash and Burn with Margaret Cho. A cancer survivor and father of two daughters, Behrendt has enjoyed a full life, and lived to tell about it in his standup act. His jokes cover the "free pass" discussion with his longtime wife, the futility of fatherhood in a house full of women, aging into the "creepy old guy," and how strangers ask him for relationship advice on airplanes. No matter what the topic, the bleached-haired Behrendt keeps his act light, relatable, and laugh-filled. 18+. $15-$18. 8 p.m. Wednesday through Saturday; 10:30 p.m. Friday and Saturday. 708 N. First St., Minneapolis; 612-338-6393. **Through Saturday** –ERICA RIVERA

Female artists at the Schmidt Artist Lofts showcase their work in a new ongoing open house

MARYBIRD GARRIGAN, *SKETCHES OF SPAIN*

THURSDAY 3/10

COMEDY

ORNY ADAMS

RICK BRONSON'S HOUSE OF COMEDY

"It's weird that as the years have gone on, suddenly everyone's being kind of nice to me," says comedian Orny Adams. "I've always been the underdog, and to all of a sudden be selling tickets and have other comics warming up to me; I've never been that guy." Indeed, his scrappy persona was cemented by his appearance in the 2002 documentary *Comedian*. In it, highly successful Jerry Seinfeld is juxtaposed with Adams, a (then) up-and-coming standup. Seinfeld is poised and confident. Meanwhile, Adams is riddled with stress and anxiety over advancing his career. Some felt that Adams came off looking like a bit of a prick. These days, though, no one brings it up. "I miss it. I have to bring it up now," he laughs. It seems that audiences and contemporaries alike are more focused on his raw talent as a standup, nowdays. Kevin Hart, for example, has stated that he admires Adams' work ethic, and that seeing him work reminds him that he may not be putting enough time and energy into his own comedy. Onstage, Adams still oscillates between anger and bewildered laughter. "There's the Paleo diet now," he tells an audience. "You eat what the cavemen ate. Makes sense, since they all died at 12." 18+; 21+ later shows. $15-$22. 7:30 p.m. Thursday and Friday; 9:45 p.m. Friday; 9:30 p.m. Saturday; 7 p.m. Saturday and Sunday. 408 E. Broadway, Mall of America, Bloomington; 952-858-8558. **Through Sunday** –P.F. WILSON

FRIDAY 3/11

DANCE

HERE NOW

THE SOUTHERN THEATER

In a recent article in the New Yorker, Joan Acocella predicted the demise of tap if the dance form continues to only refer to itself "as a focus of nostalgia or historical meditation." She needs to see Kaleena Miller. Hyperbole, perhaps. But Miller — young, dynamic, innovative, entrepreneurial, and in pursuit of her own tap aesthetic — is a woman determined to see tap thrive in the Twin Cities, if nowhere else. Her new show features her own company in two new pieces. One is choreographed group work set to music by the intriguingly named Hand Sand Hands. The other is improvised solos by

CONTINUED ON PAGE 28 ▸

7th St entry FIRST AVENUE THE RECORD ROOM

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SATURDAY, MARCH 12

THURSDAY, MARCH 17

FRIDAY, MARCH 18

SATURDAY, MARCH 19

WEDNESDAY, MARCH 23

FRIDAY, MARCH 25

SATURDAY, MARCH 26

FRIDAY, APRIL 1

SUNDAY, APRIL 3

TUESDAY, APRIL 5

WEDNESDAY, APRIL 6

FRIDAY, APRIL 8

SATURDAY, APRIL 9

SUNDAY, APRIL 10

THURSDAY, APRIL 14

FRIDAY, APRIL 15

SATURDAY, APRIL 16

TUESDAY, APRIL 19

FRIDAY, APRIL 22 & SATURDAY, APRIL 23

SUNDAY, APRIL 24

THURSDAY, APRIL 28 — SATURDAY, APRIL 30

WEDNESDAY, MAY 4

FRIDAY, MAY 6

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5/14 BRIAN JONESTOWN MASSACRE *18+*
5/21 BOYCE AVENUE *"Be Somebody World Tour" All Ages*
5/22 OLD 97'S *and* HEARTLESS BASTARDS *w/* BJ BARHAM (OF AMERICAN AQUARIUM) *18+*
5/24 YEASAYER *18+*
5/25 THE KILLS *w/* L.A. WITCH *18+*
5/26 CHARLES BRADLEY AND HIS EXTRAORDINAIRES *18+*
6/03 OH WONDER *18+*
7/12 THE WOMBATS *w/* COAST MODERN *18+*
7/27 BØRNS *All Ages*
10/30 AN EVENING WITH PETER HOOK & THE LIGHT, PERFORMING "SUBSTANCE" - JOY DIVISION & NEW ORDER *w/* DJ JAKE RUDH (OF TRANSMISSION) *18+*

7TH ST ENTRY

3/02 ELLIOTT BROOD *w/* THE LAST REVEL *18+*
3/04 TWIN CITIES DILLADAY BEAT WARS *w/* CARNAGE THE EXECUTIONER *18+*
3/05 2016 PUB & PUTT CLASSIC *(11:30am - 6:30pm) 21+*
3/05 RADIO K'S GIGAWATT 2016 *ft.* WAREHOUSE EYES, MURDER SHOES, PERFUME MONSTER *18+*
3/06 LAUNCHED VOL. 1 DOUBLE EP RELEASE *ft.* BATMN & DJ TEDDYBEAR *w/* K.RAYDIO & GREG GREASE *18+*
3/07 A PARTY ON MONDAY *ft.* MEINONG'S JUNGLE, BAD N RAD, BLAZE ONE, DJ FRESKO, DJ ESP, DJ MOONJUICE *18+*
3/08 GREAT GOOD FINE OK *w/* HANDSOME GHOST *18+*
3/09 B. DOLAN *w/* FELIXFAST4WARD, HAPHDUZN *18+*
3/10 BLANCK MASS *18+*
3/11 RADIATION CITY *w/* DEEP SEA DIVER *18+*
3/12 PROTOMARTYR *w/* DIIE *18+*
3/13 DRESSY BESSY *w/* MAUDLIN, MONICA LAPLANTE *18+*
3/16 HUNTER VALENTINE *and* SICK OF SARAH *w/* THE MODERN ERA, REBEL QUEENS *18+*
3/18 KORDA 3 SHOWCASE *ft.* JIM RUIZ SET, THE OCEAN BLUE, THE INNOCENCE MISSION, DEEP POOL, THE STARFOLK *18+*
3/19 MOUNT MORIAH *w/* ELEPHANT MICAH *18+*
3/20 MC CHRIS *w/* NATHAN ANDERSON, PHILLIP MORRIS *18+*
3/22 KICK *w/* COLIN CAMPBELL & THE SHACKLETONS, THE RUMOURS, GRAMMA *18+*
3/23 THE HOUSE OF YEEZY: AN EVENING DEDICATED TO KANYE WEST *18+*
3/24 LA FAMILIA *ft.* FINDING NOVYON *w/* RP HOOKS, DRELLI, ALIBASTER JONES, DJLOW, AND MORE *18+*
3/25 ESCONDIDO *18+*
3/26 CULLEN OMORI *18+*
3/27 ACID MOTHERS TEMPLE *w/* ORPHAN GOGGLES *18+*
3/28 SOL *w/* BROTHERS FROM ANOTHER, OTIENO TERRY, CHANCE YORK *18+*
3/29 OPERATORS *w/* BOGAN VIA *18+*
3/30 SKATING POLLY *w/* CATBATH, CHERRY COLA, BRUISE VIOLET *18+*
3/31 LE1F - RIOT BOI *18+*
4/01 QUILT *18+*
4/02 NAP EYES *and* CIAN NUGENT *18+*
4/03 RESTORATIONS *w/* CREEPOID, THE DIRTY NIL *18+*
4/04 YUCK *w/* BIG THIEF *18+*
4/05 SUNFLOWER BEAN *w/* WEAVES, BRILLIANT BEAST *18+*
4/06 ALEX G *and* PORCHES *w/* YOUR FRIEND *18+*
4/07 PRINCE RAMA *18+*

For show announcements, updates, set times, giveaways, and more:
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UPCOMING SHOWS AT OTHER VENUES

FRIDAY, MARCH 4
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FRIDAY, MARCH 11
An Evening with
LILY & MADELEINE
at ICEHOUSE
$16/10:30PM/21+

FRIDAY, MARCH 11
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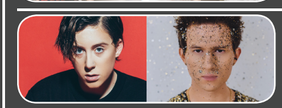
CLOUD CULT
w/ BBGUN
at THE SPORTS GARDEN (DULUTH)
$20/7:30PM/18+



SATURDAY, MARCH 12
The Alive/Gold Tour
RICKY AND TREVOR
at the FINE LINE
$29.50/7PM/ALL AGES

THURSDAY, MARCH 17
Set In Stone Tour
STICK FIGURE
w/ FORTUNATE YOUTH, RAGING FYAH
at the TRIPLE ROCK
$15/7PM/18+

SATURDAY, MARCH 19
89.3 The Current presents An Evening with
GREG DULLI
w/ special guest DERRICK BROWN
at the CEDAR
$30/7PM/ALL AGES

FRIDAY, MARCH 25
YOUNG FATHERS
at the FINE LINE
$15/$17/$30 RESERVED BALCONY
8PM/18+

SUNDAY, MARCH 27
YUNG LEAN
at the FINE LINE
$21/6PM/ALL AGES

WEDNESDAY, MARCH 30
89.3 The Current and City Pages present
THAO & THE GET DOWN STAY DOWN
w/ SAINTSENECA
at the FINE LINE
$20/7:30PM/18+

FRIDAY, APRIL 1
CHAIRLIFT
at the FINE LINE
$15/$30 RESERVED BALCONY/8PM/18+

4/01 RUN RIVER NORTH *w/* THE LIGHTHOUSE & THE WHALER *at the Triple Rock*
4/02 A GREAT BIG WORLD "KALEIDOSCOPE TOUR" *w/* GENEVIEVE *at the Fine Line*
4/03 DAVE SIMONETT *at the Red Herring (Duluth)*
4/06 DMA'S *at the Triple Rock*
4/07 RA RA RIOT *w/* AND THE KIDS, PWR BTTM *at the Triple Rock*
4/08 GEOGRAPHER *w/* THE CROOKES *at the Triple Rock*
4/10 AUTOLUX *at the Triple Rock*
4/10 ATLAS GENIUS *w/* SKYLAR GREY, SECRET WEAPONS *at the Fine Line (presented by Journeys)*
4/13 TONY VISCONTI + WOODY WOODMANSEY'S HOLY HOLY - CELEBRATING DAVID BOWIE *w/* JESSICA LEE MORGAN *at the Fine Line*
4/15 JULIEN BAKER *at the Triple Rock*

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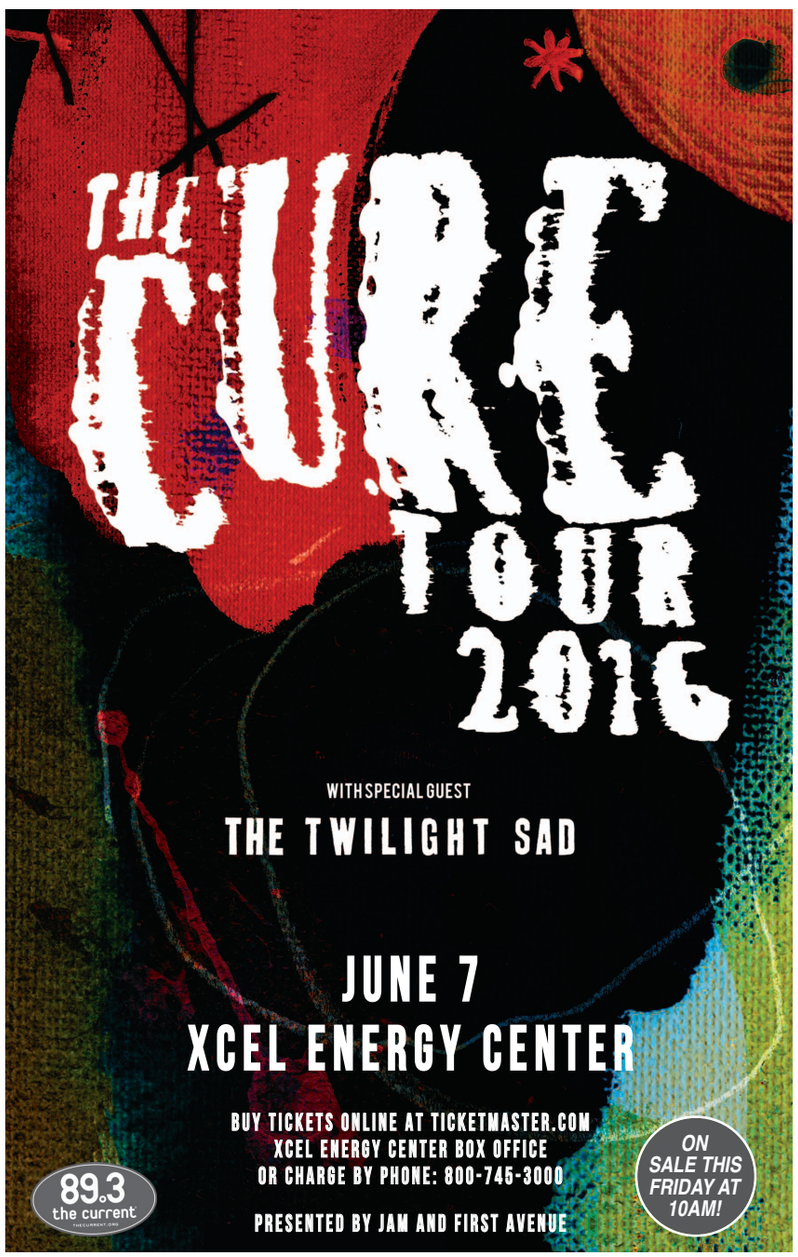

CONTINUED FROM FRIDAY ▸

company members with live music by Michael Gunvalson and Adam Wozniak. It's Miller's first time presenting a full evening of her own work. It's about time. $24. 7:30 p.m. Friday and Saturday; 2 p.m. Saturday and Sunday. 1420 S. Washington Ave., Minneapolis; 612-326-1811. Through Sunday **-CAMILLE LEFEVRE**

DANCE

TRAJAL HARRELL

WALKER ART CENTER

Several years ago, choreographer Trajal Harrell asked the question, "What would have happened in 1963 if someone from the ball scene in Harlem had come downtown to perform alongside the early Postmoderns at Judson Church?" His answer was *Twenty Looks or Paris Is Burning at Judson Church*. This mash-up of the unbuttoned artifice of voguing in 1980s New York African-American and Latino culture and the po-mo anti-theatrical approach to movement in the 1960s was funny, smart, and wildly experimental. Harrell's most recent work, *The Ghost of Montpellier Meets the Samurai*, dishes up an imaginary meeting between Butoh dance founder Tatsumi Hijikata, French nouvelle danse choreographer Dominique Bagouet, and avant-garde La Mama ETC founder Ellen Stewart. Harrell's cheeky tribute embraces elements of standup comedy, runway fashion flaunting, seriously high modernism, and flashy club moves. $24-$28. 8 p.m. Friday and Saturday; 7 p.m. Sunday. 1750 Hennepin Ave., Minneapolis; 612-375-7600. **Through Sunday -LINDA SHAPIRO**

PERFORMANCE

MORTIFIED LIVE: TWIN CITIES

AMSTERDAM

Everyone has an embarrassing story to tell about growing up. Whether it's a failed first kiss, a fight with your best friend, or that time you threw up in class, it's safe to say that nearly everyone has been mortified at some point in their lives. While most of us would prefer to forget about these experiences, a handful of brave souls will relive their youth in front of a live audience during the Twin Cities debut of Mortified Live. The premise is simple: Adults tell true stories, sharing their most embarrassing childhood artifacts — be it diary entries, drawings, or home videos — while people laugh, cringe, and cry from the comfort of the anonymous crowd. In addition to watching strangers open up old wounds for your entertainment, the event will also feature music by All Tomorrow's Petty, a Tom Petty cover band super-group made up of members of Gramma's Boyfriend, Dead Man Winter, Mason Jennings Band, and Halloween, Alaska. Whether you were brutally uncool or you peaked before you could legally vote, Mortified Live

ISA NEWBY GAGARIN

ART/GALLERY

HELIOTUDUC: NEW WORK BY ISA NEWBY GAGARIN

THE WHITE PAGE

Two disparate concepts — the sun and textile forgeries — are the motivating forces behind artist Isa Newby Gagarin's "Heliotuduc," a solo exhibition of new work opening Friday at the White Page gallery. Born in Guam and based in Minneapolis, this 29-year-old with a BFA in painting from MCAD combines themes of astronomy, solar eclipses, and Anatolian rug patterns in two bodies of abstract, psychedelic art. The first group includes mixed-media pieces on Dura-Lar (a polyester film), ranging in size and inspired by the late Romanian Teodor Tuduc, a 20th-century weaver whose counterfeit rugs have so consistently fooled curators and auctioneers that they have become collectors' items. The second group, six light-exposed newsprints, ranging in size from 24" by 18" to 6' by 4', are made by exposing images to natural light over long periods of time. Assembled text from research sources and a 2015 exchange with solar physicist Shadia Habbal accompanies the work. There will be an opening reception from 7 to 10 p.m. Friday, March 11. 3400 Cedar Ave., Minneapolis; 612-443-6801. Through April 8 -ERICA RIVERA

Yep, everyone has an embarrassing era

BORIS ZHARKOV PHOTOGRAPHY

is guaranteed to conjure up memories from your past — but you can keep those to yourself. $17-$22. 7 p.m. 6 W. Sixth St., St. Paul; 612-285-3112. —PATRICK STRAIT

ART/GALLERY

WOMEN AT THE SCHMIDT

SCHMIDT ARTIST LOFTS

"Women at the Schmidt," an exhibition that celebrates Women's History Month, features the work of the female tenants at Schmidt Artists Lofts. Formerly the Schmidt Brewery, the historic building houses over 240 artists' living/working spaces. With its gothic characteristics and crenelated towers (a veritable work of art in and of itself), the space will be open to the public during weekends beginning on Friday, March 11. Participants include visual artists, writers, and musicians. Painter Tracy May focuses on whimsical interpretations of flowers and storybook-style abstracts of elephants and other animals. Gretchen Seichrist (founder of the band Patches and Gretchen) shares blue-hued expressionism and folk art. Oil pastels by Anne Cervenka evoke a fluid, dreamy aesthetic, while MaryBeth Garrigan exhibits vivid acrylic-on-canvas pieces reminiscent of Piet Mondrian. Kasey Payette, a winner of the 2015-16 Loft Mentor Series in fiction, hosts a reading on March 25 at 7 p.m. featuring playwright and novelist Marisha Chamberlain, Hamline MFA grad Sherrie Fernandez-Williams, and short story author Amy Zellmer. An open mic for female writers, poets, and spoken-word artists follows. Free. 6 to 9 p.m. Friday, March 11; 1 to 5 p.m. Sunday, March 13. 1 to 5 p.m. Saturdays and Sundays. 882 Seventh St. W., St. Paul. **Through April 1** —ERICA RIVERA

THEATER

THE WONG STREET JOURNAL

INTERMEDIA ARTS

This weekend, Kristina Wong will take the stage for a solo show filled with storytelling and performance. In *The Wong Street Journal*, the artist fuses a variety of mediums to explore first-world privilege, global poverty, and economic theory. All of that may sound dry, but Wong manages to present ideas and information in ways that are urgent and compelling, with a rapid-fire TED Talk-style presentation that uses live tweeting, travelogue narrative, and hip-hop music. Wong's commentary has previous appeared on Jezebel, American Public Media's Marketplace, and in the New York Times. $15-$18. 7:30 p.m. Friday and Saturday. 2822 Lyndale Ave. S., Minneapolis; 612-871-4444. **Through Saturday** -JESSICA ARMBRUSTER

SATURDAY 3/12

COMEDY

DAVID CROSS

THE SKYWAY THEATRE/FITZGERALD THEATER

Whether you know him as Tobias Funke on *Arrested Development*, Todd Margaret on *The Increasingly Poor Decisions of Todd Margaret*, or the bad guy from the *Alvin and the Chipmunks* films, it's probably safe to assume you're familiar with David Cross. While his insanely busy television and film career has taken up most of his time over the past several years, it would be a crime against laughter to forget that Cross started as an incredibly gifted standup comedian. After five years away from the stage, Cross is hitting the road once again and bringing his "Making America Great Again!" standup tour to the Skyway Theatre this Saturday and to the Fitzgerald Theater this Sunday. It makes sense that Cross would return to his comedy roots during this election season, as his seamless blend of political commentary and satire have been staples of his set list for more than a decade, including his politically charged 2003 tour documentary, *Let America Laugh*.

CONTINUED ON PAGE 30 ▸

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3/19 **BAG RAIDERS** W/ PLASTIC PLATES 8PM
3/20 **JAZZ BRUNCH** W/ THE JAKE HANSON TRIO (NO COVER/ALL AGES) 10AM - 3PM
3/20 **BIRTHDAY SUITS** W/ JUNGLES, COLOR TV, DJ COZY 8PM
3/22 **SHEARWATER** W/ VAL SON 7:30PM
3/23 **GEORGE HARRISON MOVIE NIGHT** FT. **GEORGE FEST: A TRIBUTE TO THE MUSIC OF GEORGE HARRISON** 7PM (NO COVER)
3/24 **ELVIS COOPER** AND **TROMPE LE MONDE** 7PM
3/26 **FURY THINGS** W/ DEAD SOFT, STRANGE RELATIONS, THE CULT OF LIP, THE CRASH BANDITS 8PM
3/27 **OUTLAW BRUNCH** W/ THE FEDERALES (NO COVER/ALL AGES) 10AM - 3PM
3/27 **SNIPER 66** W/ VIRGIN WHORES, DIE GHOST, REBEL CITY ROLLERS 8PM
3/30 **LAULU, SAME CASSIDY, THE HEIGHBURNERS** 8PM
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A-LIST

CONTINUED FROM SATURDAY ▸

Reviews of his earlier shows on this tour have been universally positive, as his ability to combine topical, thoughtful, and brutally honest subject matter with his trademark brand of absurdity continues to slay audiences all over the country. $39.50. 8 p.m. at the Skyway Theatre (711 Hennepin Ave., second floor, Minneapolis; 612-333-6100) on Saturday. $32.50-$36. 7:30 p.m. at Fitzgerald Theater (10 E. Exchange St., St. Paul; 651-290-1200) on Sunday. **Through Sunday** –PATRICK STRAIT

ART/GALLERY

ART(ISTS) ON THE VERGE 7

THE SOAP FACTORY

Seven already? For the past seven years, the Soap Factory and Northern Lights have collaborated to present some of the most aggravating and/or compelling new work by five emerging Minnesota-based artists. This year looks to be one of the best. Among the five is Liza Sylvestre, whose fierce, gorgeous, and visceral paintings at Public Functionary late last year were riveting in their movement, color, and composition. Other featured artists are Eric F. Avery, Torre Edhal, Jessica Henderson, and Joshua McGarvey, who are less easy to categorize, as they incorporate elements of performance, installation, and more traditional art forms into their work. This is art intended not only to be observed, but to immerse oneself in. There will be an opening reception from 7 to 11 p.m. Saturday, March 12. 514 Second St. SE, Minneapolis; 612-623-9176. **Through April 17** –CAMILLE LEFEVRE

BOOKS

KNOCKOUT RELEASE PARTY

HONEY

John Jodzio is a Minneapolis-based short story writer and literary journal darling with a devout following. His compelling tales couple bizarre circumstances with freakishly flawed characters but are emotionally authentic enough to make you wonder if they might be inspired by real life. *Knockout*, his third book of shorts, out this month from Soft Skull Press, includes accounts about a sex chair, an attempted tiger theft, an agoraphobic mother, an alcoholic bed-and-breakfast owner, and other unexpected yet entertaining scenarios. Fans of the critically acclaimed author's previous collections, *If You Lived Here You'd Already Be Home* and *Get In If You Want to Live* will find even more quirky wordplay and perverse humanity to love in this dispatch from the fringes. To celebrate the *Knockout* release, Jodzio is hosting a series of parties in Minneapolis, New York, and L.A. throughout March and April. His hometown kick-off takes place at Honey this Saturday, and features support from fellow writers Dessa, Geoff Herbach, Stephanie Ash, Peter Bognanni, and Rana May. Free. 7 p.m. 205 E. Hennepin Ave., Minneapolis; 612-746-0306. —ERICA RIVERA

DENNIS DRISCOLL PHOTOGRAPHY

BURLESQUE

CLASH OF THE CULT CLASSICS: WES CRAVEN VS. TIM BURTON

PHOENIX THEATER

When thinking of things to perform titillating tributes to, the works of Tim Burton or Wes Craven probably don't spring to mind. But the Clash of the Cult Classic series will be inviting burlesque artists to mine inspiration from unusual, often macabre sources. On team Craven is Freddy Krueger, a child murderer who haunts dreams; the Scream killer, whose identity is constantly shifting; and the Robesons, a family who keep kids in a dungeon in *The People Under the Stairs*. Meanwhile, Tim Burton has turned old classics into new cult ones with his memorable takes on characters including Batman, Willy Wonka, and Sweeney Todd, in addition to original creepsters like Jack Skellington. But will be it sexy? You'll have to attend to find out, as Musette (pictured), Scarlette Revolver, Hussy Hautepants, Joe Lyon, Mona Montague, and others will square off in this cinematic striptease. $12-$15; $22-$25 VIP. 10:30 p.m. 2605 Hennepin Ave., Minneapolis; 612-377-2285. —JESSICA ARMBRUSTER

CONTINUED ON PAGE 32 ▸

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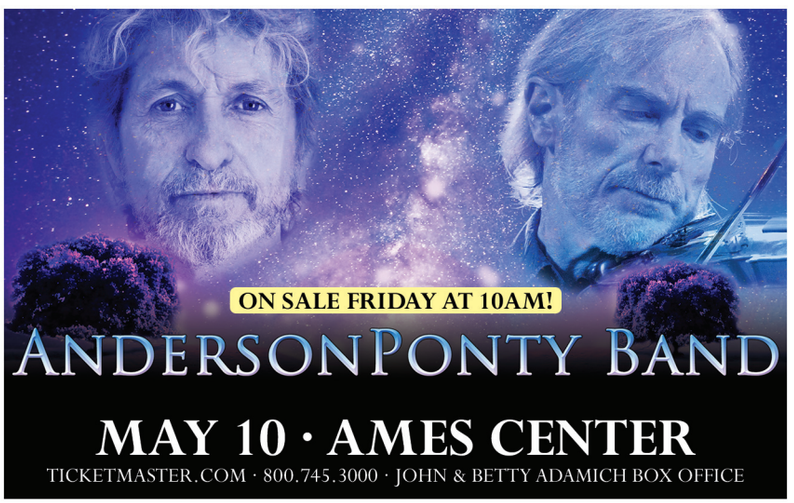

Rare beer and rare company

COURTESY OF THE ORGANIZATION

CONTINUED FROM SATURDAY ▸

BAHROPPING

10TH ANNIVERSARY PARTY

CLUBHOUSE JÄGER

Ten years ago, Clubhouse Jäger moved into Minneapolis' Warehouse District. That was before that part of the neighborhood was christened the North Loop, before all the condos popped up, and before Target Field changed traffic and parking in the area forever. To celebrate, Jäger will be teaming up with Summit, which is celebrating 30 years, for a beer night filled with fun selections. The anniversary party will feature some unusual and hard to find brews from Summit, including the Double IPA, the intriguing Irish mint tea-infused Oatmeal Stout, and Unchained #21 Us & Them, an American and session IPA mashup. Free. 4 p.m. 923 Washington Ave. N., Minneapolis; 612-332-2686. **–JESSICA ARMBRUSTER**

BEER

NORTHERN LIGHTS RARE BEER FEST

MINNESOTA HISTORY CENTER

While most festivals focus on flagship favorites from participating breweries, Northern Lights Rare Beer Fest offers something special: the opportunity to taste seldom available elixirs from the brewers' vaults, as well as exclusive concoctions brewed specifically for the event. Brewmasters are encouraged to experiment with ingredients and styles, tapping into strikingly original combinations. Of the 30 breweries represented, an impressive portion are from Minnesota, including Bad Weather, Fitger's Brewhouse, Fulton, Indeed, Lift Bridge, Schell's, Steel Toe, and Minneapolis Town Hall Brewery. With each brewer offering at least two selections, attendees should have little trouble finding ales to suit their tastes. And while the $100 price tag might seem steep, know that a portion of all proceeds go to Pints for Prostates. Admission also includes unlimited samples, live music, complimentary food, and a commemorative sample glass. For tickets and more info, visit www.rarebeerfest.com. 21+. $100. 7 to 10 p.m. 345 Kellogg Blvd. W., St. Paul; 651-259-3000. **—BRAD RICHASON**

MONDAY 3/14

THEATER

HAPPY PI DAY CABARET

WEST MINNEHAHA RECREATION CENTER

Oh, Pi. How we love you so! You're an irrational number that can't be expressed as a fraction and the ratio of a circle's circumference to its diameter, and your decimal representation goes on forever. To celebrate, we will have pie in your name at Dangerous Production's second annual Happy Pi Day Cabaret, for which an assortment of entertainment will be put together beforehand in just 24 hours. On Sunday, there will be an all-day creation session where groups will generate acts that are three minutes and 14 seconds long, all having to do with pie somehow. As part of the Happy Frogtown project, the whole process will act as an audition of sorts for Dangerous Productions' upcoming events, which include the Happy Crazy Show and TC Horror Festival. Snacks will be provided, including pie. To get involved, email tyler@dangerousproductions.org. For more info, visit www.dangerousproductions.org. The event is pay-as-able (there is a $10 suggested donation). 7 p.m. 685 Minnehaha Ave., St. Paul; 651-298-5823. **—SHEILA REGAN**

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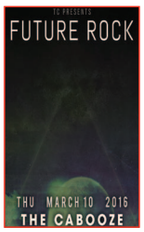

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3/26 ..... That 1 Guy
3/31 ..... My Parent's Basement – Spring Break Dance Party 2016 w/ MIKE THE MARTYR & DJLOW SPINNIN
4/1 ..... TAUK
4/2 ..... 30th Anniversary of "Master of Puppets"
4/3 ..... TRAPT
4/4 ..... ABK - Anybody Killa w/ BONEZ, LIQUID ASSISSIN & MORE
4/5 ..... The Contortionist w/ MONUMENTS, ENTHEOS, SLEEPMAKESWAVES & BY THE THOUSANDS
4/6 ..... Hot Buttered Rum w/ THE LAST REVEL
4/9 ..... Zach Deputy
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MAJOR ARCANA

Knight of Cups is a tarot-inspired Hollywood fable

Christian Bale

MELINDA SUE GORDON / BROAD GREEN PICTURES

BY MICHAEL NORDINE

In tarot, the Knight of Cups is a wayward prince who drinks from a chalice and forgets who he is while on a mission from his father. In Terrence Malick's new film, he's a disenchanted screenwriter (Christian Bale) hazily navigating the overlapping vagaries of Hollywood, his lovers, and his family.

Knight of Cups is divided into eight chapters, seven of them likewise named after symbols from the tarot deck. These mystical cards act as vital clues to what lies behind the sparse, fabulistic plot. "You see the palm trees?" Rick asks via voiceover, Malick's preferred method of verbal expression. "They tell you anything's possible."

But whether in fairy tales or reality, there's a world of difference between what's possible and what actually comes to pass. Rick cruises along the coastline in a convertible flanked by gorgeous women, drifts from production meetings to parties, and is more shaken by an early-morning earthquake than his luxe bachelor pad. Poor him, it's easy to think while playing the world's smallest violin between your fingers.

But Malick never does. *Knight of Cups* begins with narration from *The Pilgrim's Progress*, a 17th-century Christian allegory; this, along with the tarot connection, suggests that we're meant to think of Rick not as a typical showbiz philanderer but rather as a restless searcher who probably wouldn't have better luck finding whatever it is he's looking for if he knew what it was.

Malick is a rare bird, and *Knight of Cups* is strange even by his standards. After returning from a quote-unquote hiatus that spanned a full 20 years, the media-shy filmmaker made movies touching on everything from World War II (*The Thin Red Line*) and America's creation myth (*The New World*) to the birth of the universe itself (*The Tree of Life*).

In hindsight, anyone hoping he would continue expanding his narrative scope (or even maintain its vastness) was bound for disappointment. Malick's fictional universe has contracted markedly since then, his characters now closer to the insect end of the spectrum than angels — not that it stops him from finding grace notes in all of them.

These two new examples of minor-chord Malick — first *To the Wonder* and now *Knight of Cups* — are the icebergs of the writer-director's filmography. What we actually see is only their outermost layer; everything else rests stubbornly beneath the surface, daring us to dive down. Both films are under two hours long (a first since 1978's *Days of Heaven*), and a plot summary of either would last only a few vague sentences. Malick has always zeroed in on his characters' inner worlds, but now more than ever that fixation comes at the expense of their external realities.

KNIGHT OF CUPS
directed by Terrence Malick
opens Friday, Lagoon Cinema

That's made it easy for some to dismiss *Knight of Cups* as something like an art-house episode of *Entourage*, which seems an odd criticism. From his very first film, the criminals-on-the-lam romance *Badlands*, Malick has displayed an affinity for figures in extreme circumstances who find themselves emotionally adrift. Where better to find such a lost soul than Hollywood, especially given how at odds with the studio system Malick's freeform style is?

Each of the tarot-invoking chapters — the Moon, the Hanged Man, and the High Priestess are a few — refers to someone in Rick's life, most of them romantic in nature. He has relationships of varying degrees of seriousness with several

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women (Freida Pinto, Cate Blanchett, and Natalie Portman play three of them), though most aren't given much more to do than strike a pose and a mood.

If these women are defined only by their relationship to Rick, so too is he somewhat of a cipher, primarily fleshed out via his dealings with the people around him. (Hollywood is all about networking, after all.) We don't know what kind of movies he writes, what sparked his deep-seated existential crisis, or whether he was ever truly happy in this life.

Malick once told John C. Reilly, who'd just shot a lengthy, emotional monologue for *The Thin Red Line*, that "I'm always slightly disappointed when you all open your mouths to speak. I almost wish the picture could play like a silent picture." Malick doesn't quite believe actors should be treated like cattle, as Hitchcock famously did, but he does seem most interested in their ability to convey emotions and ideas with as little dialogue as possible. (Reilly's monologue ended up getting cut from the final film, by the way.)

This is all to say that, though these aren't conventionally strong characters, they aren't really meant to be. Rather, they're attractive vessels for whatever's on the director's mind — often some mixture of romantic longing, Heideggerian philosophy and, especially as of late, Christian theology. Their own narratives are in service of a larger whole that probably only makes complete sense to Malick.

Luckily for us, the images in *Knight of Cups* are a marvel to behold and the characters' voiceover ruminations, inchoate though they may sometimes be, are lyrical in a way that few besides Malick even attempt to pull off. Malick releases his movies into the world like a falconer: Once let loose, they have minds of their own. They're elegant and well-trained as they take flight, though, and always circle back in a meaningful way.

Lest you think the film is a stifling, self-serious bore, let it be known that *Knight of Cups* also features a Fabio cameo and some righteous underwater shots of dogs fetching balls from a swimming pool. Movies about superficial people are rarely this deep. This comes through even in the frequent idle chatter between suits in the background, much of it slyly mocking but not unsympathetic. In showing Hollywood to be a sad fairytale, Malick likens this hollow, intoxicating lifestyle to an elixir that Rick drinks despite knowing it'll only deepen his slumber — no matter how desperately he may want to wake up. CP

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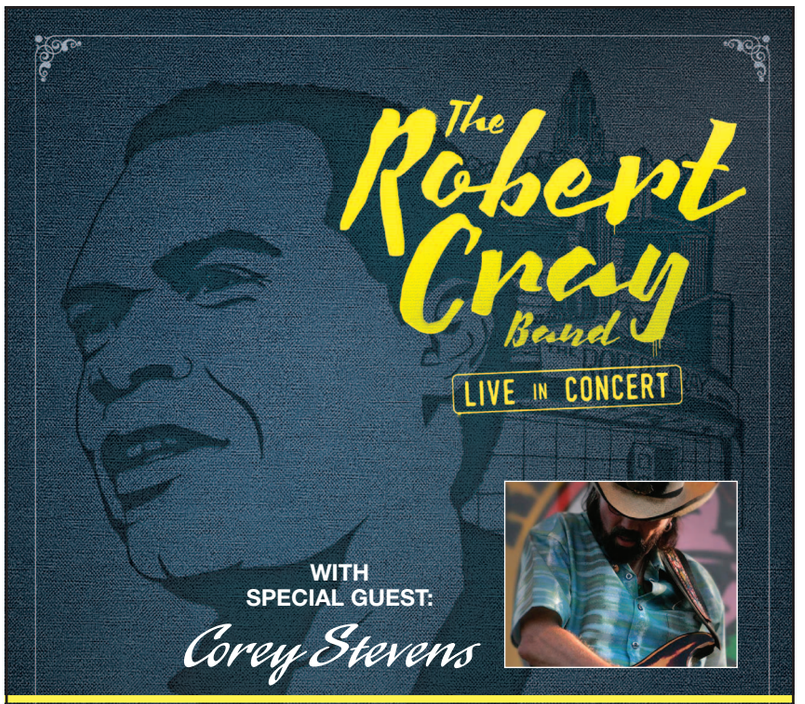

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THEATER

A RUSSIAN EVOLUTION

Theatre Novi Most presents Chekhov like you've never it seen before

Paul de Cordova and Shelby Richardson

BILL PROUTY

BY JAY GABLER

Director Vladimir Rovinsky set out to make his production of Anton Chekhov's *The Seagull* more authentically Russian — by making it less stereotypically "Russian."

American audiences are used to seeing Chekhov's characters leading lives of quiet desperation. Rovinsky, however, gives us people leading lives of loud desperation in an attempt to capture the humor and humanity that makes these 19th-century strivers still beloved to their latter-day Russian descendants.

The resulting production, now being staged at the Southern by Theatre Novi Most, suggests what we might have seen if the late movie director Robert Altman had ever decided to do Chekhov. The struggles of the central characters are balanced with the antics of a boisterous supporting cast, making this *Seagull* an expansive pageant of pathos.

It's not for everyone. Theatergoers who like their Chekhov dry and intimate will need to buckle their seatbelts as Rovinsky's cantankerous cast comes parading out along the web of boardwalks created by set designer Michael Burden. The production starts with a thump, as young playmaker Konstantin (Nathan Christopher) drums his staff against the floor and calls to his mother (Barbara Berlovitz), establishing a conflicted relationship that will become central.

Another conflicted relationship is the one between Konstantin and Nina (Shelby Richardson), an ingenue actress who falls into the arms of Trigorin, a capricious writer (Paul de Cordova) who's ostensibly an item with Konstantin's sharp-tongued mother. The despairing Konstantin shoots a seagull and delivers the bloody bird to Nina, only to have Trigorin appropriate the metaphor as the inspiration for a short story.

Rovinsky's approach is most effective with characters like Masha, a tragic but vital figure on the margins of the story who snaps to life in Julianna Drajko's pointed performance. She may be cruel to her hapless husband (Matt Wall), but you still feel like it would be fun to share a samovar with her sometime.

An already full stage is made fuller by an ensemble of actor-musicians who move about filling in minor roles and playing composer Johanna Gorman-Baer's varied score. They're used to great effect during an aborted performance of Konstantin's symbolist play, which comes off like something George Crumb might have cooked up for a stoned avant-garde picnic in the Summer of Love.

This production never misses an opportunity to push it. There's Berlovitz's physically overwhelming seduction of de Cordova, a bingo game that turns into a macabre musical moment, and mobs who cross the stage, silently roaring with laughter, to underscore their blithe self-satisfaction. It's certainly Chekhov like you've never seen it before, and it's often highly amusing, but as the failed experiments stack up next to the successful ones, Rovinsky risks audience burnout.

Ultimately, it's Richardson who draws us back to the heart of the matter. Amid the hubbub, she holds tight to Nina's sincerity. In a show that's often larger than life, Richardson reminds us that life itself is big enough.

THE SEAGULL
Theatre Novi Most at Southern Theater
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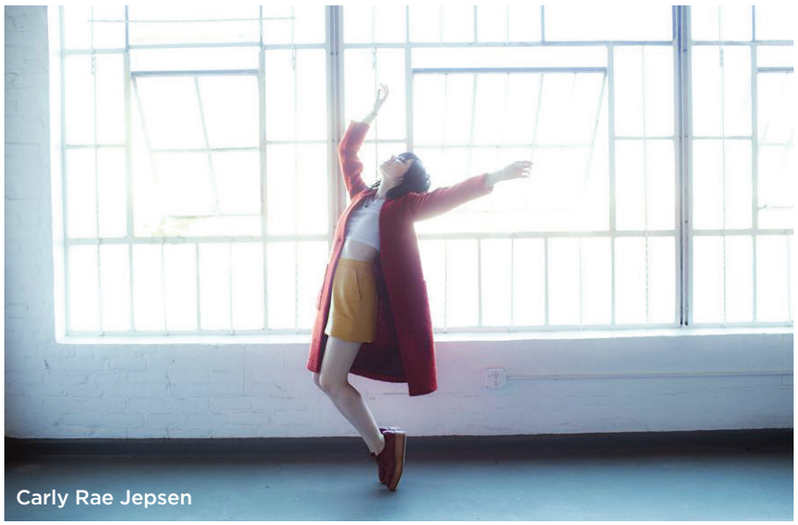
Carly Rae Jepsen

COURTESY OF THE ARTIST

WEDNESDAY, MARCH 9

CARLY RAE JEPSEN

FIRST AVENUE

After getting the shaft from mainstream pop music, Carly Rae Jepsen is indie pop's newest sweetheart. These days, there's not a huge difference between the two realms. So when Top 40 radio ignored Jepsen's undeniable smash hits from her 2015 album, *E•MO•TION*, hip outlets like the Village Voice, Stereogum, and Vice were happy to champion Jepsen. The singer was made famous by the 2012 chart-topping song "Call Me Maybe," a track equally catchy as it is brain-bash inducing, but *E•MO•TION* reaches newer, greater themes and... emotions. On the record, Jepsen sought help from ultra-talented producers like Dev Hynes (of funky R&B synth project Blood Orange) and Rostam Batmanglij (formerly of Vampire Weekend). If this isn't enough to give the too-often-mocked pop star another chance, listen to *E•MO•TION*'s first track, "Run Away with Me," the best pop song of 2015 with some killer horn parts. Cardiknox and Fairground Saints open. *All ages. Sold out. 7:30 p.m. 1308 Fourth St. SE, Minneapolis; 612-604-0222.*

—GRACE BIRNSTENGEL

TY SEGALL

FIRST AVENUE

Ty Segall has enjoyed an illustrious career as a producer and solo artist. The Laguna Beach-bred garage-rock artist released his self-titled debut as a 20-year-old college student, and now Segall, 28, walks a curious line between stardom and obscurity. He shies from reveling in fame, and only allowed one interview during this tour. His music often contains an "Easter egg" — a surprise hidden within a song or even within the artwork. His eighth and most recent studio album, *Emotional Mugger*, was released in January. It follows the prolific rocker's magnificent 2014 LP *Manipulator*, his longest-running release to date. Giving a kick in the balls to the perfectionism and tedious detail work that *Manipulator* required, Segall went right for the throat with *Emotional Mugger*. It's a blistering, 11-track slice of garage-punk frenzy, the perfect form of audio violence. Ready to get rid of that pent-up winter stir-craziness? Lace up your boots and keep your elbows up. *18+. 7:30 p.m. $20. 701 First Ave. N., Minneapolis; 612-338-8388.* —SARAH STANLEY-AYRE

JOSEPH: With Tyler Sjostrom. 7 p.m., $12-$15. Turf Club, 1601 University Ave. W., St. Paul, 651-647-0486.

TORTOISE: With Mind Over Mirrors. 7 p.m., $18-$20. The Cedar Cultural Center, 416 Cedar Ave. S., Minneapolis, 612-338-2674.

THURSDAY, MARCH 10

BLANCK MASS: 8 p.m., $15. 7th St. Entry, 701 1st Ave. N., Minneapolis, 612-338-8388.

FUTURE ROCK: 8 p.m., $10-$15. Cabooze, 917 Cedar Ave. S., Minneapolis, 612-338-6425.

HIPPIE SABOTAGE: 15+, 7 p.m., $15-$17. Mill City Nights, 111 N. 5th St., Minneapolis, 612-333-3422.

LAKE STREET DIVE: With the Suffers. 7 p.m., $25. First Avenue, 701 1st Ave. N., Minneapolis, 612-338-8388.

FRIDAY, MARCH 11

SLAYER

MYTH

Chaos, atheism, and blood have defined the legendary career of California thrash-rockers Slayer, and 2016 represents the 30th anniversary of their name-making LP *Reign in Blood*. Friday's trip to Maplewood will specifically honor their late 2015 release, *Repentless*, the 12th entry in their punishing catalog. The trajectory between the two albums has been harsh

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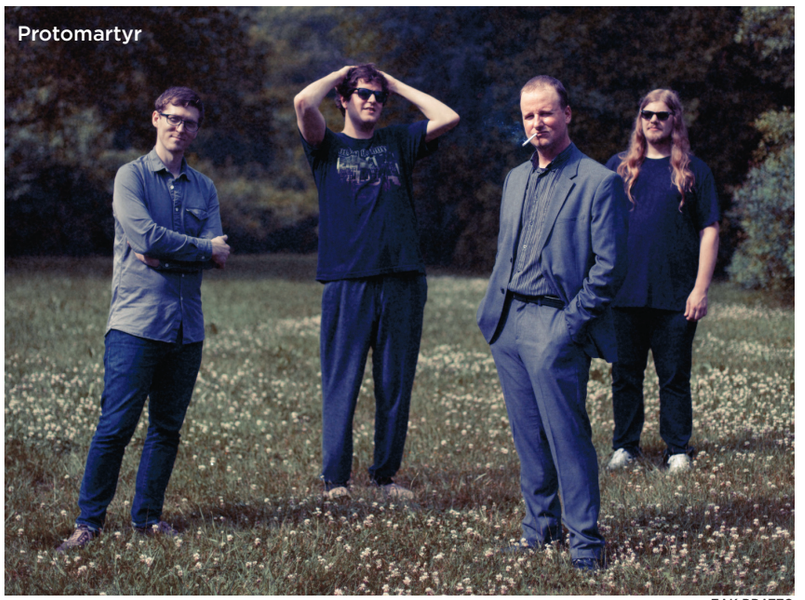

ZAK BRATTO

and well-decorated with pentagrams, placing the foursome in rarified air among metalheads. As such, you can probably expect Surly brewmaster Todd Haug to be headbanging his way through the crowd. Equally storied Bay Area thrashers Testament — who are on the cusp of releasing *The Brotherhood of the Snake*, their 11th album — open the show in what basically amounts to a double-headliner gig. Expect to see a sea of devil horns at the suburban club. *All ages. $49.50-$50. 7 p.m. 3090 Southlawn Dr., Maplewood; 651-779-6984.* —JERARD FAGERBERG

ARE YOU LOCAL? SHOWCASE

FIRST AVENUE

Last month, synth duo Holidae proved they are indeed local by winning the Star Tribune's Are You Local? contest, snagging the opportunity to feature at Friday's Are You Local? Showcase with Allan Kingdom, King, and Kill the Vultures. Of course, music is subjective and Holidae isn't necessarily better — or more local, as it were — than the four other worthy AYL finalists, but producer Garrett Neal's slow-burning keyboard grooves and singer Ashley Gold's bouncy melodies will fit right in on this bill. Kingdom's career was skyrocketing even before he was featured on a Kanye song, and tunes from his excellent new mixtape, *Northern Lights*, will fill out First Avenue's Mainroom nicely. The L.A.-by-way-of-Minneapolis trio King are playing in support of their 2016 debut, *We Are KING*, by bringing their sultry R&B jamz back to their hometown, and Kill the Vultures fill out the experimental side of the lineup with their woozy rap sound. *18+. $10-$12. 701 First Ave. N., Minneapolis; 612-332-1775.* —JARED HEMMING

THE BIG PINK: With the Heirs. 8 p.m., $15-$17. Turf Club, 1601 University Ave. W., St. Paul, 651-647-0486.

CHARLIE PARR: 7 p.m., $15. The Cedar Cultural Center, 416 Cedar Ave. S., Minneapolis, 612-338-2674.

LILY & MADELEINE: 10:30 p.m., $16. Icehouse, 2528 Nicollet Ave., Minneapolis, 612-276-6523.

R5: 7 p.m., $35-$49.50. Historic State Theatre, 805 Hennepin Ave., Minneapolis, 612-339-7007.

RADIATION CITY: With Deep Sea Diver. 8 p.m., $10-$12. 7th St. Entry, 701 1st Ave. N., Minneapolis, 612-338-8388.

SATURDAY, MARCH 12

PROTOMARTYR

7TH ST. ENTRY

Greg Ahee and Alex Leonard used to perform as a duo under the name Butt Babies. That's a bit gobsmacking, considering their next group, Protomartyr, would go on to be one of the most respected buzz bands in the post-aughts. The Proto project is led by brooding frontman Joe Casey, who's almost a decade older than his late-20s bandmates. The Detroit quartet's recent Hardly Art release, *The Agent Intellect*, was lauded by critics, named to Top 50 of 2015 lists by Spin, Rolling Stone, and Metacritic for its brooding post-punk style. Look no further than lead single, "Why Does It Shake," and its drab adrenaline. It's a lot of atmosphere to cram into the Entry, but with Minneapolis kraut-punk upstart DIIE opening the show, it should kick butt, baby. *18+. $10-$12. 8 p.m. 701 First Ave. N., Minneapolis; 612-338-8388.* —JERARD FAGERBERG

CRAIG FINN AND TITUS ANDRONICUS

MILL CITY NIGHTS

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AP PHOTO/CHIANG YING-YING

for and obvious creative debts to Bruce Springsteen. The friendship and inspirational ties that bind Twin Cites native Finn and New Jersey's Stickles have prompted a joint tour. Finn is touring behind his second solo album, last fall's *Faith in the Future*. Titus is touting *The Most Lamentable Tragedy*, a dual-disc rock opera as ambitious as it is — given the perilous nature of such enterprises — largely successful. Both albums are about enduring in the face of daunting odds. Brooklyn-based Finn wrote the songs in the wake of his mother's death, and there's a sad, sometimes bitter reflective quality to many of them, including "Newmyer's Roof," Finn's vantage point when the Twin Towers went down. Titus' *Tragedy* is about a character (read: Stickles) struggling with various afflictions, including mental illness. Both albums feature detailed and compelling narratives, Finn's relying on lean arrangements, while Titus goes denser and punkier. *18+. $20-$45. 9 p.m. 111 Fifth St. N., Minneapolis; 612-333-3422.* —RICK MASON

CLOUD CULT: With BBGUN. 7 p.m., $30-$35. Historic State Theatre, 805 Hennepin Ave., Minneapolis, 612-339-7007.

DAUGHTER: With Wilsen. 8 p.m., $16. First Avenue, 701 1st Ave. N., Minneapolis, 612-338-8388.

THE INFAMOUS STRINGDUSTERS FEATURING NICKI BLUHM: 7 p.m., $18-$22. The Varsity Theater, 1308 4th St. SE, Minneapolis, 612-604-0222.

THE PRETTIOTS: 7 p.m., $12-$15. The Cedar Cultural Center, 416 Cedar Ave. S., Minneapolis, 612-338-2674.

R&B CADETS: 8 p.m., $25. Dakota Jazz Club & Restaurant, 1010 Nicollet Mall, Minneapolis, 612-332-1010.

RICKY AND TREVOR: All ages, 7 p.m., $29.50. Fine Line Music Cafe, 318 1st Ave. N., Minneapolis, 612-338-8100.

TRAILER TRASH: 8 p.m., $10-$12. Turf Club, 1601 University Ave. W., St. Paul, 651-647-0486.

SUNDAY, MARCH 13

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DAKOTA JAZZ CLUB, ALSO MONDAY 3.14

Wonderful jazz vocalist Dee Dee Bridgewater, New Orleans trumpeter Irvin Mayfield, and his deft, versatile New Orleans Jazz Orchestra collaborated last summer on Bridgewater's *Feathers*, a tribute to the Crescent City and its rich musical heritage. Although not a NOLA native, Bridgewater, with the band, delivered a passionate, stylish love poem to the city. On the album, she conjured an unusual sassy voice for Earl King's iconic "Big Chief," initially scatting with Don Vappie's banjo, then enlisting Dr. John on piano and vocals. The title cut, with considerable help from master percussionist Bill Summers, is a raucous exercise in Mardi Gras Indian street rhythms, the feathers an apparent reference to the Indians' elaborate costumes. Bridgewater gives a marvelous, gritty urgency to John Boutté's "Tremé Song," which segues into the brass band standard "Do Watcha Wanna." Rounding it out is a lovely, lush version of Duke Ellington's "Come Sunday." The septet set to hit the Dakota is a slimmed-down version of NOJO. *$35-$45 at 7 p.m. $30-$40 at 9 p.m. 1010 Nicollet Mall, Minneapolis; 612-332-5299.* —RICK MASON

ALISTAIR HENNESSEY: With Hidden Hospitals, and Remo Drive., 8 p.m., $5. Triple Rock Social Club, 629 Cedar Ave. S., Minneapolis, 612-333-7399.

DRESSY BESSY: With Maudlin, Monica LaPlante. 7:30 p.m., $10-$12. 7th St. Entry, 701 1st Ave. N., Minneapolis, 612-338-8388.

FALL OUT BOY: With Awolnation, and Pvris. 7 p.m., $29.50-$59.50. Xcel Energy Center, 175 W. Kellogg Blvd., St. Paul, 651-726-8240.

RANGDA: 7 p.m., $15-$20. The Cedar Cultural Center, 416 Cedar Ave. S., Minneapolis, 612-338-2674.

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Doubts

When rape role play and past sexual trauma collide

Dan Savage

I'm your average straight 42-year-old white guy. Married for a little less than a year (second marriage for both). We have an active sex life and are both GGG. My wife wants to be forcibly fucked — held down and raped. Normally I'd be all over this because I do love me some rough sex. My issue: She told me she was traumatically raped by a man she was dating prior to me. All I know is that it involved a hotel room and him not stopping when she said "no." So for now, I play along, but I know I'm not taking things as far as she'd like. I'm over here wondering if her previous trauma was a result of her encouraging forceful sex and regretting it later, and I worry the same thing could happen to me. Or is she trying to relive the experience? Should I fear her motivation and the potential consequences? Am I overthinking things?

TREMULOUS HUSBAND IS NEEDING KNOWLEDGE

When it comes to rough sex — particularly when it involves role-playing forced-sex scenarios — overthinking is preferable to underthinking. But before we think through your specific issues, THINK, a few points of clarification.

A woman who's into rough sex, even forced-sex/rape-role-play scenarios, can still have been raped by a partner — and a rape can occur during what was supposed to be a consensual forced-sex/rape-role-play scene. If your wife withdrew her consent and her former partner continued, it was rape.

Also, THINK, lots of women fantasize about "rape," which I'm putting in quotes here because these fantasies typically involve a woman being "taken" by someone she's attracted to, and lots and lots and lots of women are victims of rape. Obviously there's going to be overlap between these two groups. Your wife's forced-sex fantasies could have nothing to do with her rape — it could be a coincidence — or your wife may be one of those people (not all of them women) who have eroticized a past sexual trauma (not always rape), and playing with a partner she trusts provides her with feelings of control and catharsis, empowerment and pleasure.

But what about you, THINK?

You worry "the same thing could happen to me." By that you don't mean, "I could be raped!" You mean, "I could be falsely accused of rape." That's a pretty big and disrespectful leap. What you're saying is, "I think my wife is lying when she says this other man raped her — and I don't want her to do the same to me." I'm not sure what to do with that. I mean, I don't think your wife is lying, THINK, and I don't know or love your wife. You presumably know and love your wife, and yet you're worried she may be setting you up for a false rape accusation. That's some dark shit — that's some *Gone Girl* shit, that's the plot of some horrible Kathleen Turner/Michael Douglas shit movie from the 1980s.

If you're really concerned about protecting your own butt, THINK, then have a nice long conversation with your wife about her fantasies over e-mail. I've given that advice to people negotiating edgy and/or forced-sex scenes with strangers or near-strangers. It feels odd to give that advice to someone negotiating a fantasy role-play scenario with his spouse. But here we are.

Don't tell your wife you wanna chat over e-mail because you're worried about needing an alibi. I would suggest that you believe your wife, first off, and that you have this conversation over e-mail — two anonymous accounts created just for this purpose — because it will allow you both to be more thoughtful and less inhibited (sometimes these things are hard to discuss face to face). Tell her you don't want to accidentally traumatize or trigger her, first and foremost, but you also don't want to wind up traumatizing yourself. You would feel like a monster if you hurt her while attempting to fulfill her fantasies.

Finally, THINK, this isn't something your wife will wanna do just once. So take baby steps: Increase the intensity gradually, from scene to scene, check in afterward, google "sexual aftercare" and read the piece on Curve that pops up (it's a lesbian website, but the lessons/advice/insight are generally applicable), and keep having long conversations, via e-mail or face to face, about what's working for her and what isn't.

Good luck.

---

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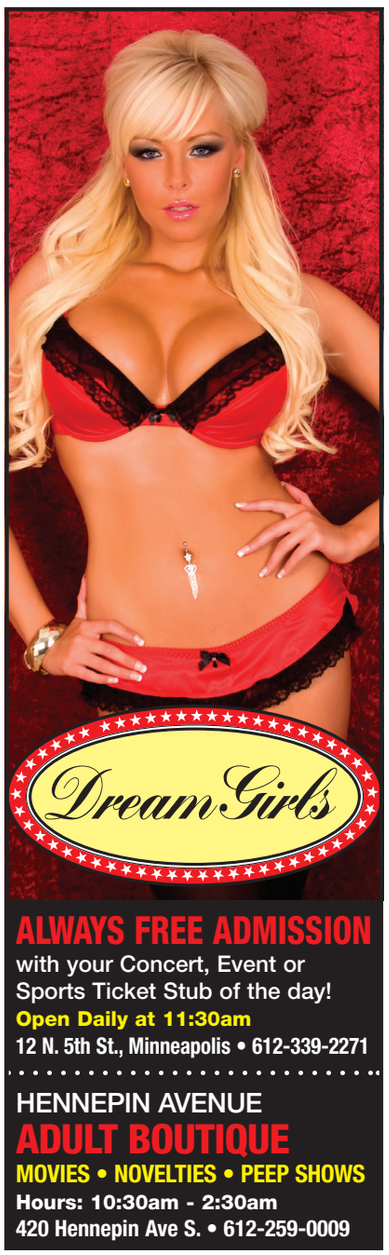
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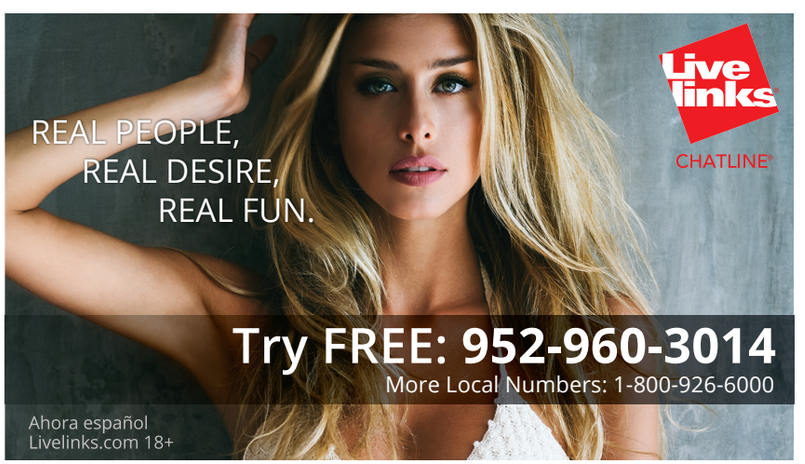
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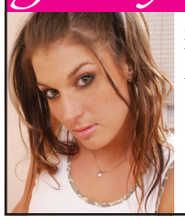

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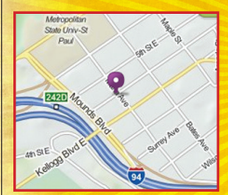

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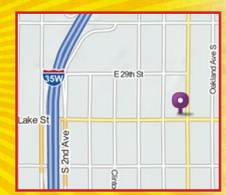

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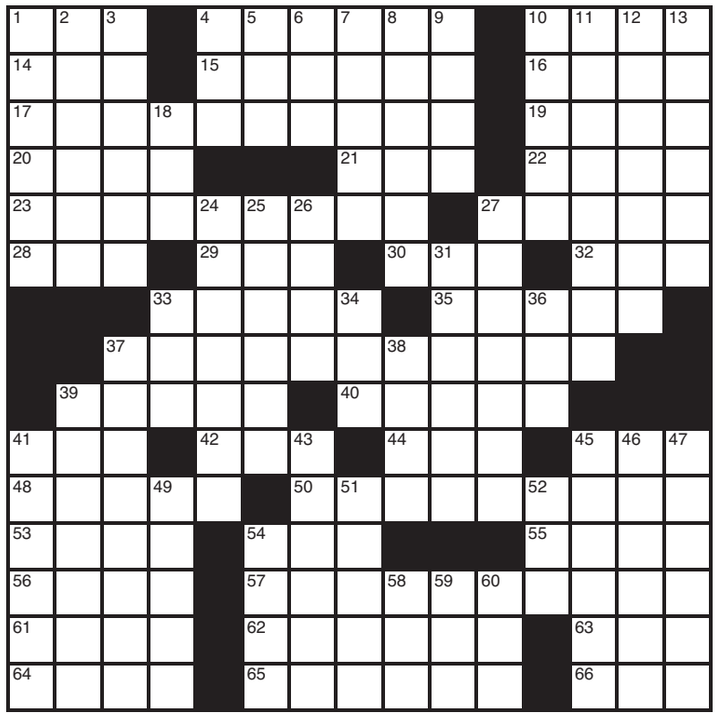

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Across

1. Pitchers of beer?
4. Union led by Richard Trumka
10. '80s pop metal one-hit wonders ___ Nova
14. Rizzo on "The Muppets"
15. Breastbones
16. Bottled water brand
17. Entrée on the freegan's menu?
19. With 56-Across, what all the theme answers are?
20. ["Sigh"]
21. Group that might be assembling C.V.'s: Abbr.
22. Spoken
23. Side dish on the freegan's menu?
27. "So ___"
28. Partake of this puzzle's theme
29. Reset numbers
30. Wiggle, as a butt?
32. "The Thin Man" star
33. ___ Reade
35. "___ hoping!"
37. Side dish on the freegan's menu?
39. Morning meeting snack
40. One of the Seven Duffs at Duff Gardens
41. Frat.'s neighbor
42. Grp. with three anthems: "The Bonnie Blue Flag," "God Save the South" and "Dixie"
44. Green land?
45. "You're oversharing!"
48. Win in ___ (breeze to victory)
50. Topping on the freegan's menu?
53. Sports org. with the Kim Perrot Sportsmanship award
54. Last year's three-I
55. Make
56. See 19-Across
57. Dessert on the freegan's menu?
61. Business memo's heading
62. See 33-Down
63. Mac platform
64. Oft-shed item
65. Shells and elbows
66. Arm band?

Down

1. Asteroids home
2. Showy violet
3. Al Franken's "SNL" motivational speaker Smalley
4. "Fire away"
5. Charity stripe shots: Abbr.
6. Allow
7. Gradual increase, in mus.
8. How Russia ranks #1
9. Common golf course trees
10. Pear variety
11. Given a wreath
12. Whizzes
13. Big name in sunglasses
18. Oklahoma City setting: Abbr.
24. Taunt to the visiting team
25. Some Comedy Central specials
26. Actress Skye
27. Beat but good
31. One with something for everybody
33. With 62-Across, "Cocoon" Oscar winner
34. Time keepers?: Abbr.
36. Singer LaMontagne
37. Afghanistan caves where the Taliban is suspected to be based
38. Star Trek captain Hikaru
39. At a disadvantage heading into the second game of a series
41. Deemed appropriate
43. Breathing disorder
45. Steeper
46. Supermodel Miller
47. "My turn"
49. Dockworker, at times
51. Midwestern Indians
52. King of Spain
54. Job order
58. National Sarcastic Awareness Mo. (duh!)
59. Big inits in loans
60. Bassist Claypool

Last Week's Answer

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